OFFICIAL PUBLICATION

SCULPTURE AND MURAL PAINTINGS

PANAMA-PACIFIC
INTERNATIONAL EXPOSITION
AT SAN FRANCISCO 1915

Robert A. Reid
Publisher of Official View Books

THE PIONEER MOTHER, CHARLES GRAFLY, SCULPTOR

Inscription on tablet upon pedestal: Over rude paths beset with hunger and risk she pressed on toward the vision of a better country. To an assemblage of men busied with the perishable rewards of the day she brought the threefold leaven of enduring society, faith, gentleness and home with the nurture of children.

SCULPTURE AND MURAL PAINTINGS

IN THE

Beautiful Courts, Colonnades and Avenues

OF THE

PANAMA-PACIFIC INTERNATIONAL EXPOSITION AT SAN FRANCISCO 1915

What matter, though we seek with pain
The Garden of the Gods in vain,
If lured thereby we climb to greet
Some way-side garden, Eden-sweet.—WHITTIER.

Text by JESSIE NILES BURNESS.

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INTRODUCTION.

This is but the counsel of a comrade anxious that you should realize the joy of just rambling 'round through courts and gardens of this, the latest and most beautiful of world's expositions. The modicum of information contained in the story-captions to pictures is accurate and reliable, and in so far as possible the sculptor is quoted in the descriptive matter, although in many cases the limits of space required editing to such an extent that quotation marks could not be fairly employed; but every one is urged to disregard the letter, and try, rather, to catch the spirit of these "Sermons in Stone" which preach our present-day gospel of "Get There" none the less eloquently because they follow rather the simple phraseology of the Beatitudes than the involved and labored language of finance. That accomplishment, rather than reward, was the dominant thought with the builders in this, as in other departments of the Exposition, may be inferred from the fact, that in pre-exposition days, when the commencement of the war necessitated a readjustment of construction expense, so that the $600,000 apportionment for sculptural enrichment had to be cut to $375,000, the acting chief, A. Stirling Calder, and the one hundred and sixty men of his department, entered into a committee of the whole to devise ways and means, *not* for curtailing plans, but for arrangements whereby the plan as it stood might be carried out by personal sacrifice, devotion, and economy. This, and countless similar true stories of the Exposition, no less than the assembling of the best from all nations, and the symbolism of the decorative scheme, unite in a message to man which all America at this time needs to understand. Perhaps no other single word picture conveys it more accurately than Joaquin Miller's Ode to Columbus, with its refrain of "Sail on; sail on." The rush of life that controls the whole world now, which makes a little loitering in the ways of peace and beauty, such as the Exposition permits, so restful, refreshing, and inspiring, means something mighty and important for all of us if we can catch the trend of what comes to us in dots and dashes hard to comprehend. Destiny seems to have taken command. The Exposition has become, by force of circumstances, a far greater thing than its creators ever hoped for it in their most optimistic moments—and they were from the very beginning an assemblage of practical dreamers all mankind might well take pride in. No feature of the Exposition will haunt the memory of those who loved it as will the ensemble effect. Engineering, architecture, and embellishment are but contributing factors to the one beautiful composition. Each palace and its encircling gardens is exactly where it belongs to make the picture complete and perfect, each piece of sculpture accents the harmony. Of the sculptural enrichment Mr. Calder has said: "Never before have sculptors anywhere so completely played their most important rôles in the ensemble setting that constitutes our Exposition visually. On arches and columns, in niches, fountains, and free standing groups, they sing of many themes, always in harmony, but with no loss of character or individuality." A dominant feature sure to impress guests seeing the Exposition for the first time is that the toiler seems to have received due recognition, and the joy of work seems to be coming into its own. In the murals, the dullest type of burden bearer is guided by the spirit of beautiful dreams or led by luring celestial figures of aspiration, adventure, or hope—notably in the canvases of William de Leftwich Dodge beneath the Tower Gate, and in the panels by Isidore Konti which form the base of the Column of Progress. The central theme of the Exposition, in all things, everywhere, is victorious achievement. The building of the Panama Canal is most appropriately designated "A Thirteenth Labor of Hercules," and interpretations of the theme and the ways of its pursuit are of such diversity that every one must find what he seeks, a mirror to his own mind in some creation, to which he will be instantly attracted, but all designs invite study and repay it. Some are so simple and tell their message with such straightforwardness that he who runs may read, as, for example, the Victory of Louis Ulrick, on gables of all palaces in the main group—a joyful, onrushing, graceful woman's figure bearing a wreath. Others, like the Column of Progress, lure one to return again and again, to follow the ships o' dreams that lead up to adventure. The crowning figure of the Adventurous Bowman is supported, as is ever the case, by the Burden Bearers.

It seems characteristic of the work throughout that accomplishment and happiness are inseparable. Each of the four figures by John Flanagan on the Tower conveys the impression that the work he did was good. Ellerhusen's figures in the niches in the outside walls of the Palace of Fine Arts, Allen Newman's types of "ye olden time" in niches on the north facade, and perhaps most of all Earl Cumming's figure of Vigor on columns in the half dome of Food Products Palace, have all of them a pervading air of gladness; they seem a sort of hallelujah in stone; a presentiment, perhaps, that this merging of East and West is a fine thing, making for freedom, and is occasion for jubilation and song.

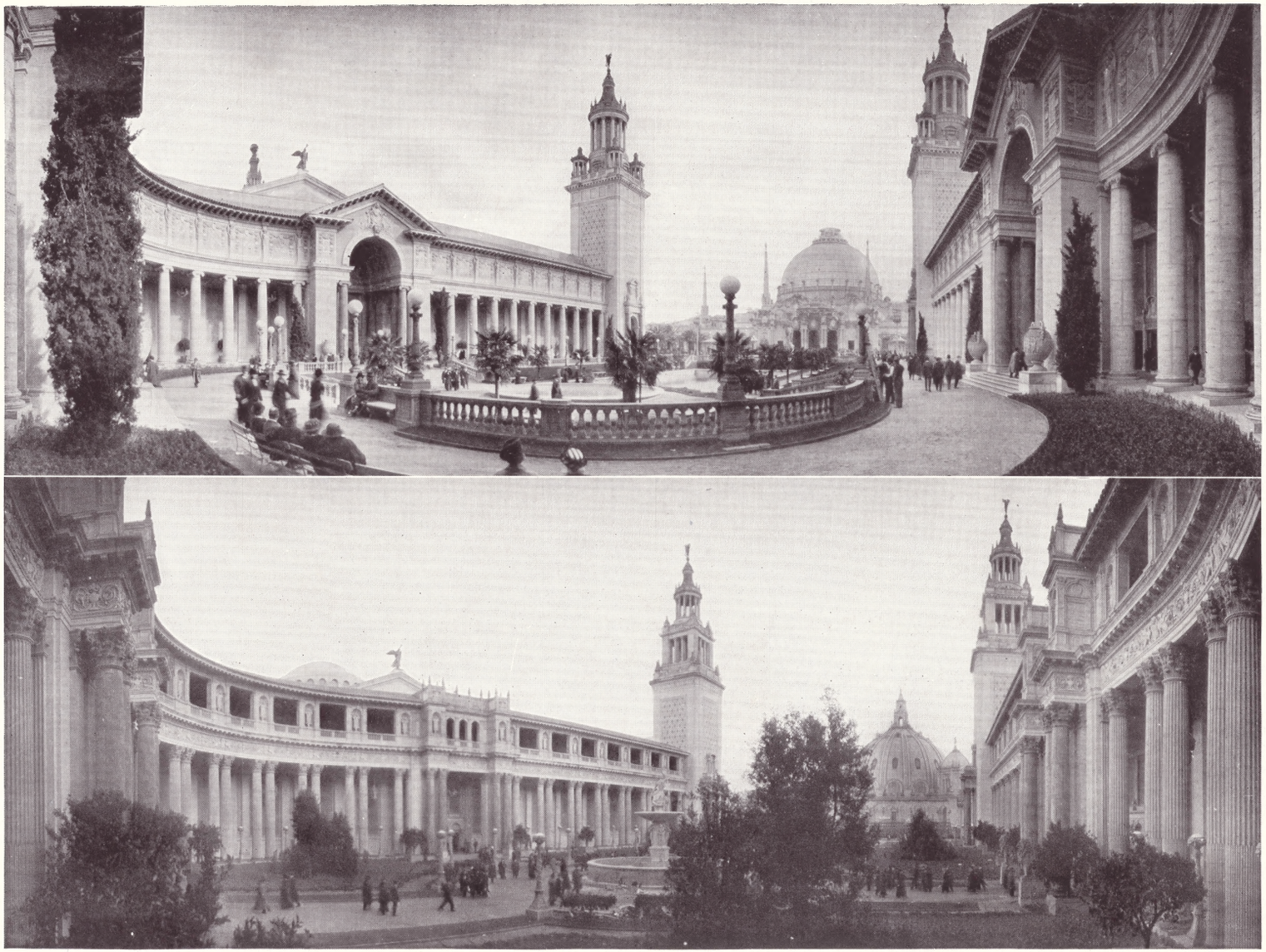
JESSIE NILES BURNESS.

THE SCOUT, CYRUS D. DALLIN, SCULPTOR

A bronze, placed beside the path which borders the Fine Arts lagoon on the south. It is a part of the Fine Arts exhibit of sculpture, which for the first time in exposition history has been given outdoor setting, the result in this instance being an absolutely appropriate placing.

PANORAMIC VIEW OF THE MAIN EXHIBIT PALACES—NIGHT ILLUMINATION MAIN EXHIBIT PALACES

The upper panorama shows the main central group of exhibit palaces and the South Gardens, the bay and islands framing it to the north. The lower picture shows the Tower of Jewels at night. For its illumination 125,000 hand cut crystals of 2-inch diameter simulating diamonds, rubies, emeralds, topazes and sapphires scintillate beneath rays of a battery of searchlights, some hundreds of which are used in the lighting of the Exposition.

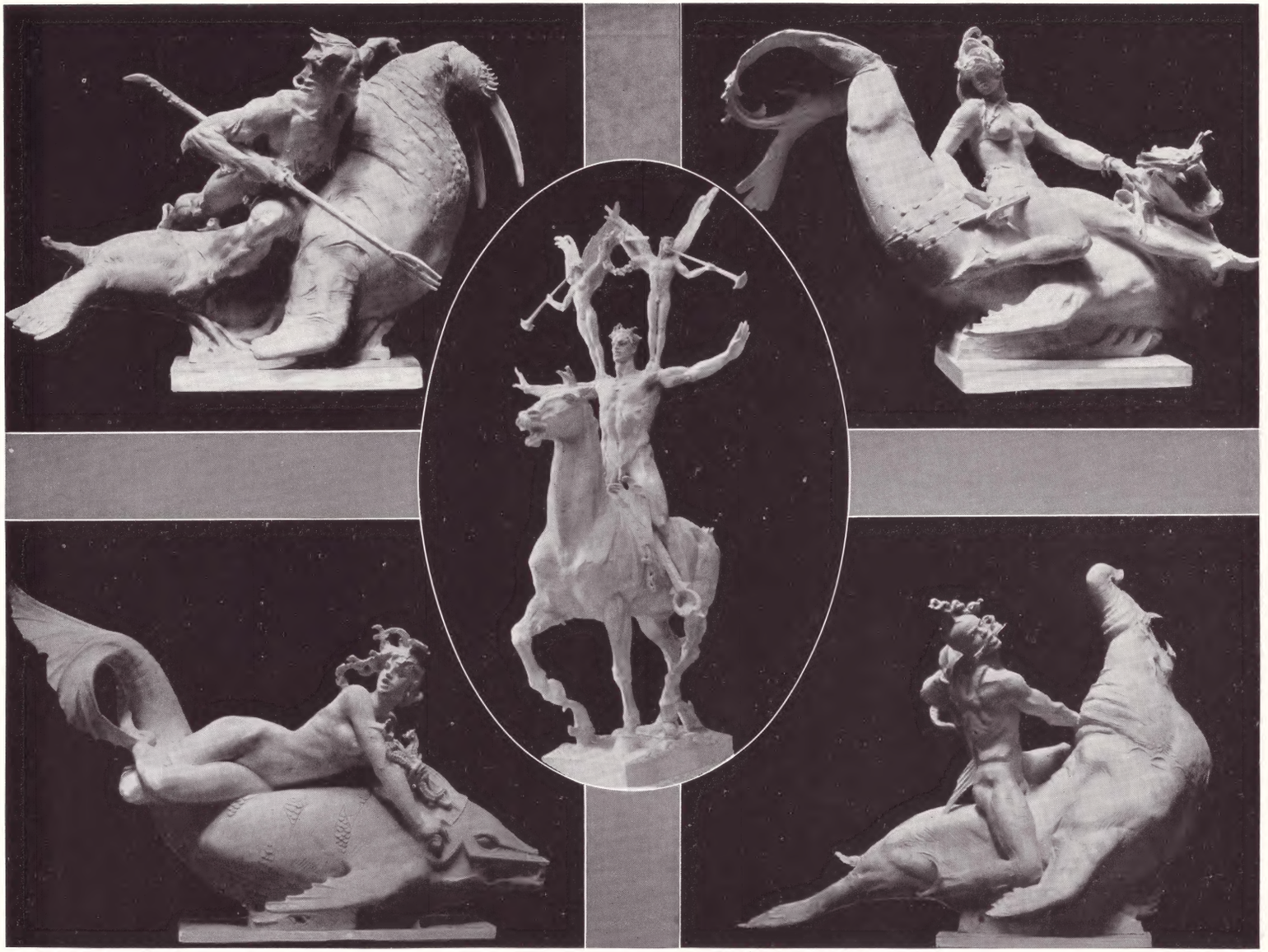


THE COURT OF PALMS THE COURT OF FLOWERS

The beautiful Court of Palms connects Palm Avenue with the Court of the Four Seasons. The Court of Flowers is the beautiful court joining Palm Avenue with the Court of Abundance. Into each of these lovely courts has been poured a wealth of beauty of stone and flower and plant.

THE FOUNTAIN OF ENERGY, A. STIRLING CALDER, SCULPTOR

This fountain is placed in the central circular pool of the South Gardens. The globe, some twenty-two feet in diameter, forms the pedestal. A vertical zone of writhing figures in relief ascends the sphere to the base of the Victor. Across the upper portions of the sphere stretch slumberous Titans representing the hemispheres East and West—a cat-woman symbolizing eastern civilization and a bull-man typical of the rude vigor of western. Above them a frieze of flying fish spouts sheets of water in a descending curve. Surmounting the globe, Energy, the Victor, is symbolized by the figure of a nude youth on a spirited charger, with his outspread hands and extended arms holding back the barriers. Above him winged figures—Valor and Fame—bear a wreath and herald the achievement. The effect of this dominant figure above the globe wreathed in spray is one of beauty and freedom. The night lights greatly enhance this concept of the triumph of energy.



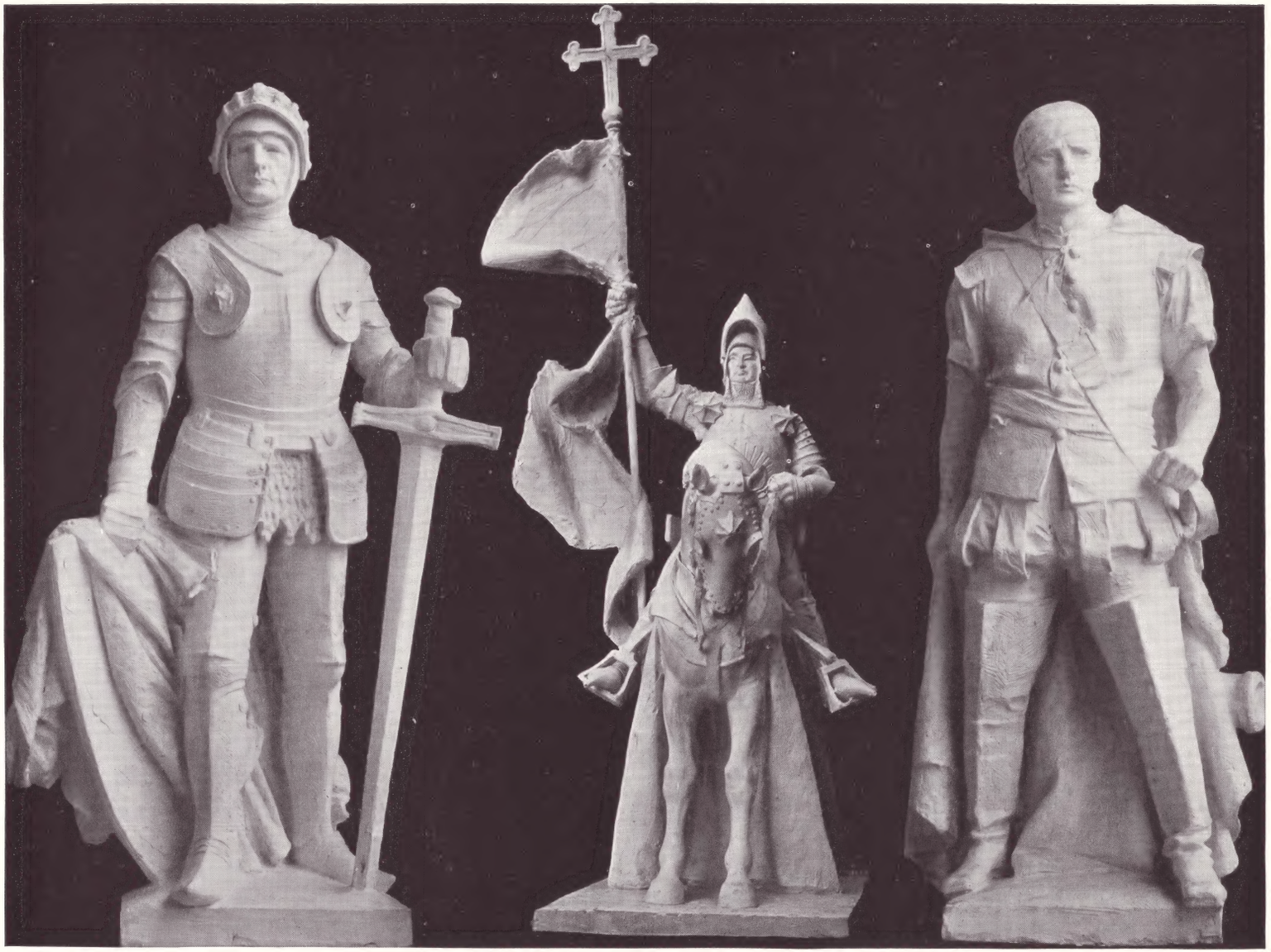
DETAIL FIGURES OF THE FOUNTAIN OF ENERGY, A. STIRLING CALDER, SCULPTOR

In the basin of the fountain groups typifying the Atlantic and Pacific Oceans and of North and South Seas are placed. At upper left in the picture the North Atlantic is represented as an Eskimo riding a walrus, ready to spear his enemy. The upper right is that of the Pacific Ocean. The lower left, the North Sea, and the lower right, the Indian Ocean. These all convey a very definite impression of movement, of swell and surge, ebb and flow. Nereids, three at each corner of the basin, in different positions, suggest joyfulness. With the giant figures which support the globe, the fountain includes about thirty figures. The central figure Mr. Calder has himself described as "Energy, the Conqueror of the Moment—Energy, the Conqueror of All Moments—Energy, the Victor of the Canal."

Mr. Calder, acting chief of the Department of Sculpture for the Exposition, born in Philadelphia, 1870, winner of many medals, much honor, mention, and a recognized master in his profession, has been a contributor to the sculpture at the Buffalo and St. Louis Expositions.

1, PHILOSOPHER; 2, PRIEST; 3, SOLDIER; 4, ADVENTURER, JOHN FLANAGAN, SCULPTOR

Philosopher and Priest, two of four types chosen by John Flanagan as dominating influences in our civilization, are spaced alternately around the lower level of the Tower of Jewels. As a "Sermon in Stone" on the simplicity and serenity of all true greatness, they are most appropriate to this time and place.



THE ARMORED HORSEMAN, F. M. L. TONETTI, SCULPTOR

Soldier and Adventurer, two of the figures created by John Flanagan for the Tower of Jewels, and used in alternation with his Philosopher and Priest shown on this face page. The central figure is the Armored Horseman by F. M. L. Tonetti. He is equipped as a crusader, a reminder, perhaps, of those who first adventured to find this Isthmian Way to new empire which the Panama Canal establishes.

THE GATEWAY OF NATIONS, Wm. de Leftwich Dodge, Painter

This marvelous mural decorates the east wall of the Tower gate, the side panels Labor Crowned and Achievement being here arranged below the central main canvas. The "angel" idea, its pursuit by the winged horseman of imagination or purpose, and the travail and struggle that follow in their wake, are in as sharp contrast as the mirage of ships—dream ships—is with the steam shovel and the dullard that drove it. In each of these canvases the actuating motive is shown as a beautiful angel or phantom woman, and in all, the reward is for the patient, often brutal, toiler who has wrought to a reality the miracle which the dream foretold.

ATLANTIC AND PACIFIC, Wm. de Leftwich Dodge, Painter

This mural with the wing panels Discovery and The Purchase shown below it, decorates the west wall of the Tower gate. To the left of the majestic figure which symbolizes the canal is a group of discoverers and adventurers, to the right, types of tribes who followed the discoverer. The spirit guardian of each procession lays a hand of blessing on the central figures. What the achievement has cost is symbolized in the smaller panel of The Purchase.

THE FOUNTAIN OF EL DORADO, MRS. HARRY PAYNE WHITNEY, SCULPTOR. THE FOUNTAIN OF YOUTH, MRS. EDITH WOODMAN BURROUGHS, SCULPTOR

In niches beside the Tower gate these mural fountains will be found. The upper picture is that in the west niche. According to the legend, El Dorado was the god of the Aztecs, so radiant that the sun was used to veil his face. The fountain shows blossom embowered portals to the abode of the god guarded by celestial beings against the onrushing procession of humanity that ever makes El Dorado its goal. A wealth of understanding of human nature is displayed in the processions of figures, each of which is a distinct type—hurrying, jostling, fainting or lagging along. The central figure in the Fountain of Youth in the east niche is that of a young girl standing among primroses, which seem to spring from dimly outlined faces and uplifted hands of father and mother, these forming the pedestal. Side panels in low relief of wistful old, old people in boats manned by chubby children, complete the composition.

CORTEZ, CHARLES NIEHAUS, SCULPTOR. PIZARRO, CHARLES CAREY RUMSEY, SCULPTOR

Cortez to the left of the picture and Pizarro on the right, flank the entrance to the Tower of Jewels, Cortez on the east and Pizarro on the west side—empire builders, in armor, of a day that is dead, but of a spirit enduring forever.

THE COLUMN OF PROGRESS, HERMAN A. MACNEIL, ISIDORE KONTI, SCULPTORS

The central panel shows the Column of Progress, the Tower of Jewels to the South. An ascending spiral of ships in low relief leads up from the marvelous bas-relief panels of Konti to the base on which MacNeil's beautiful finial is set, 160 feet from the base. To the right the Adventurous Bowman and its supporting frieze of the Burden Bearers—an enlarged view of this MacNeil creation, is pictured. The Star on the left, A. Stirling Calder, sculptor, is placed above colonnades of the Court of the Universe and its extension.

RELIEF PANELS AT THE BASE OF THE COLUMN OF PROGRESS, ISIDORE KONTI, SCULPTOR

There is nothing at the Exposition more beautiful than these panels which tell a four-fold story of man's spiritual evolution, struggle, sacrifice, deathless purposes to press on, and finally achievement and joy. It is as though he symbolized Matthew Arnold's "What good gifts have we but they came through strife, and toil, and loving sacrifice."

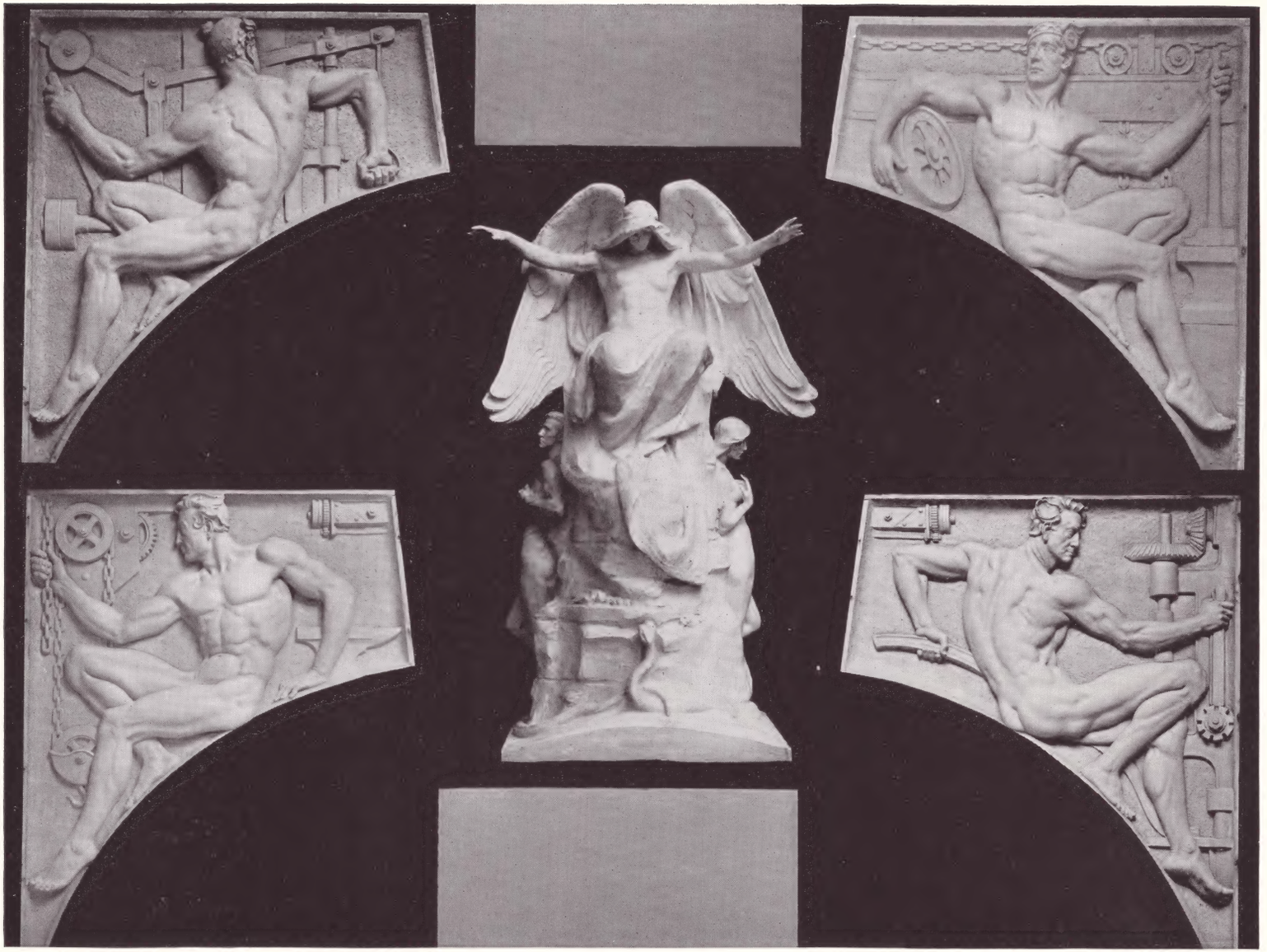
Isidore Konti, born in Vienna in 1862, has been a contributor to Exposition sculpture at Chicago, 1893; Buffalo, St. Louis, 1904, and the Panama-Pacific International Exposition. His studio is 154 West 55th Street, New York.

1, EARTH; 2, AIR; 3, FIRE; 4, WATER, ROBERT I. AITKEN, SCULPTOR

At the level of descent, these titanic figures in horizontal composition, symbolic of the Four Elements, are placed at the east and west axes of the Sunken Gardens. Few of the Exposition groups have won wider popularity. Air, with her doves, at the upper left; Water, upper right; Fire, at the left in the lower row, and Earth at the lower right, are all in character.

1, CONQUISTADOR; 2, PIRATE, ALLEN NEWMAN, SCULPTOR. 3, THE MINER, ALBERT WEINERT, SCULPTOR

The Conquistador in the center of the picture, and the Pirate on the left, are the work of Allen Newman for niches in the north facade of palaces in the main group. The Miner, by Albert Weinert, is on the east facade.



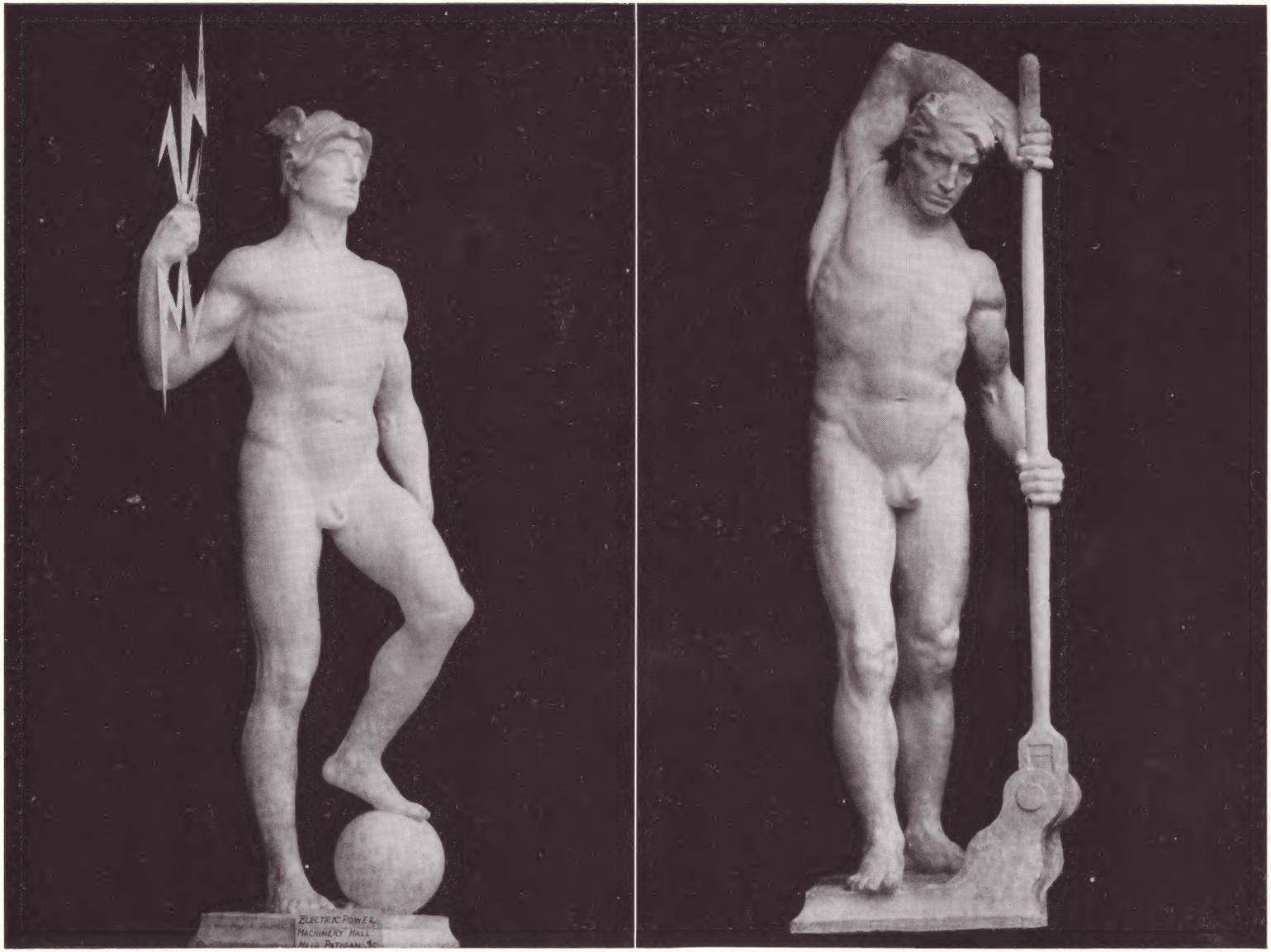
THE GENIUS OF CREATION, DANIEL CHESTER FRENCH, SCULPTOR

The Genius of Creation in the center of the picture is placed in the west plaza opposite the main entrance to the Palace of Machinery. Supporting figures of man and woman, listening and obedient, are held in thrall by the majestic figure, veiled, shrouded and compelling, with "wings of the spirit to give balance to the composition," its creator has said. Spandrels representing the powers, the work of Haig Patigian, which are shown, are placed above the arches in the vestibule and over minor doorways of this palace.

Daniel Chester French, the most successful, best loved and honored of American sculptors, was born in Exeter, N. H., in 1850. He is now a resident of New York.

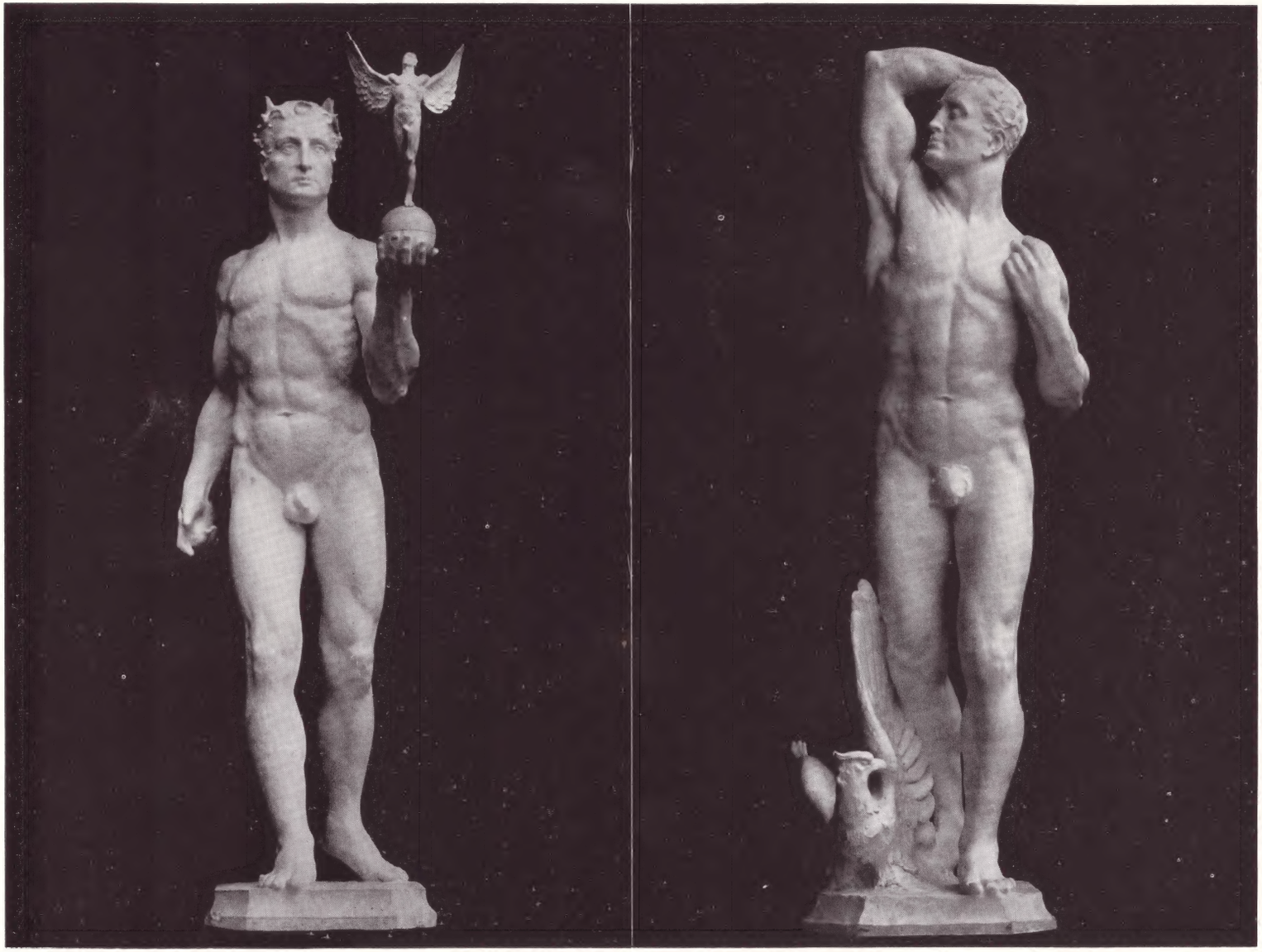
FRIEZES AT BASE OF COLUMNS

The friezes at base of columns surrounding the vestibule of the Palace of Machinery are by Haig Patigian, who created all the decorative sculpture of this the greatest in size of the Exposition palaces. In every case he has idealized some "power." The two figures shown in the central panel, placed alternately with those at left and right in the upper row, suggest the close relation between dreams and deeds, inspiration and accomplishment. At the right in the lower row is shown the frieze at base of the column which supports the Rising Sun in the fountain by Adolph A. Weinmann which is placed at the east end of the sunken garden in the Court of the Universe. Vanity, a triumphant winged figure, is dominant in this procession, which includes figures symbolizing the full circle of the ambitions and purposes that animate the dawn of life. In the panel on the lower left, which is from the frieze to column which supports the beautiful figure of the Setting Sun, at the opposite end of the garden, is shown the fall of the peaceful drapery of descending night, to enfold mother and babe. In all the figures of this composition Weinmann has typified repose and peace.



STATUARY UPON THE PALACE OF MACHINERY—1, ELECTRICITY; 2, STEAM, HAIG PATIGIAN, SCULPTOR

Four Powers, Electricity, Steam, Invention, and Imagination, are used alternately on columns which surround the Palace of Machinery upon the north, south and west facades. They are creations of Haig Patigian of San Francisco, who also designed the spandrels and the friezes at the base of supporting columns in the vestibule.

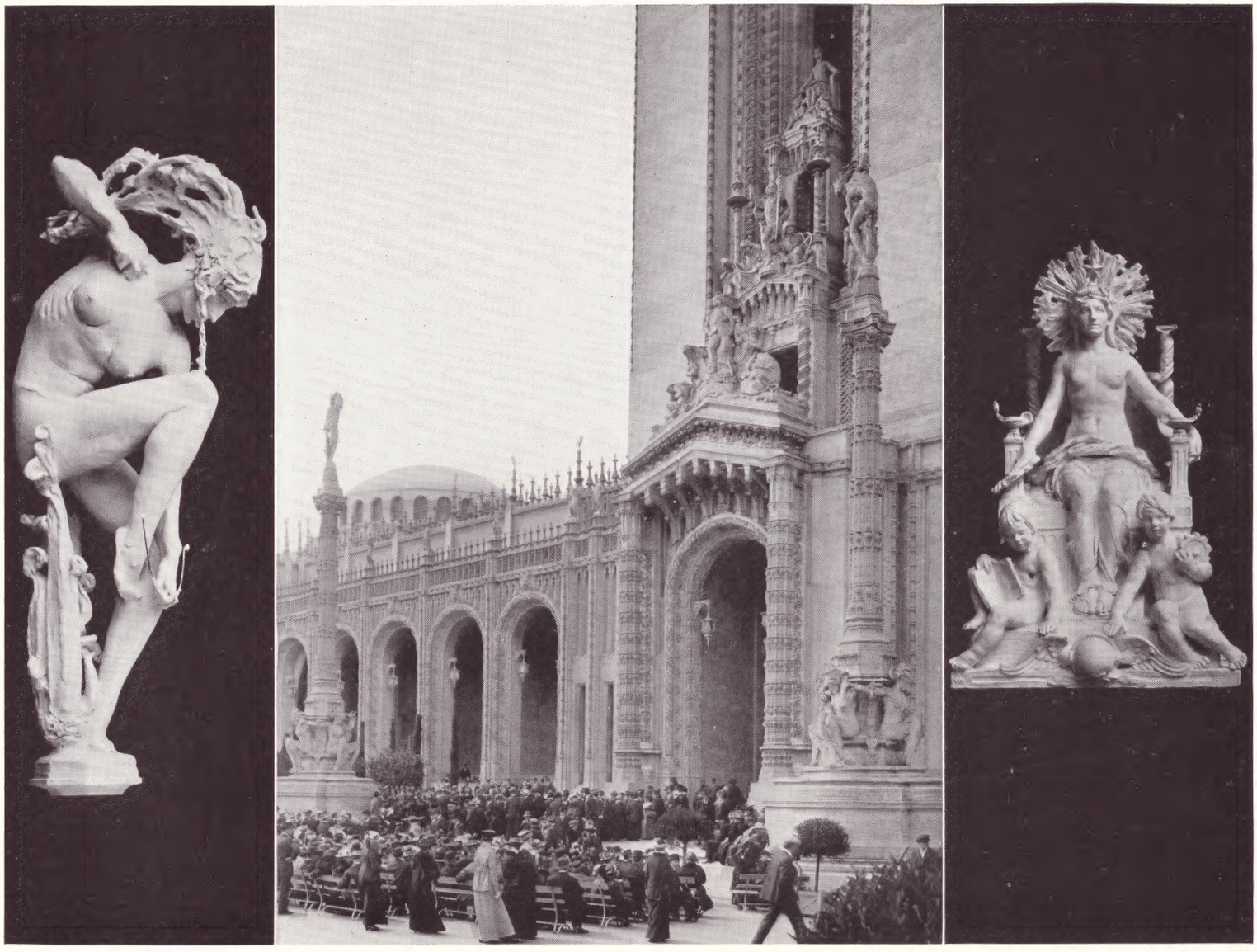


STATUARY UPON THE PALACE OF MACHINERY—3, INVENTION; 4, IMAGINATION, HAIG PATIGIAN, SCULPTOR

All the decorative sculpture upon the Palace of Machinery typifies some form of power applied to mechanism. The sculptor, Patigian, also symbolizes in a wonderfully comprehensive way the results of prophetic imagery in the human mind, followed by invention and widespread application in the mechanical arts.

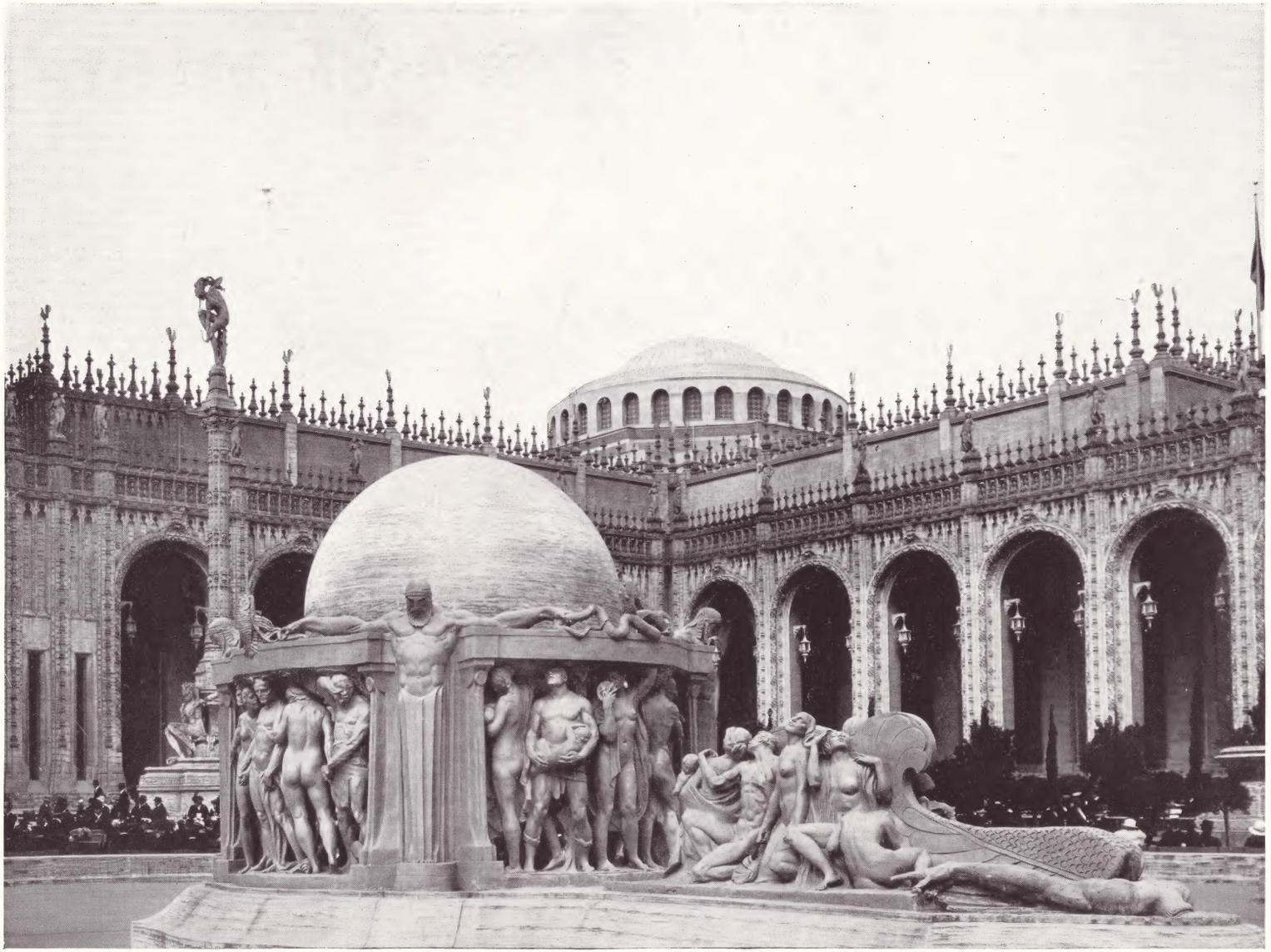
THE COURT OF ABUNDANCE, Louis Christian Mullgardt, Architect

From the colonnades, looking north, the picture shows, in the foreground, the rich carpeting of hyacinths, tulips and anemones. Acacias clipped to shape and orange trees laden with both fruit and blossoms border the walks. The Fountain of the Earth is in the center of the Court—which was called, originally, the Court of the Ages. To the north is the Organ Tower. The niches of the tower contain sculptures of Chester Beach, symbolizing humanity's progress in civilization,



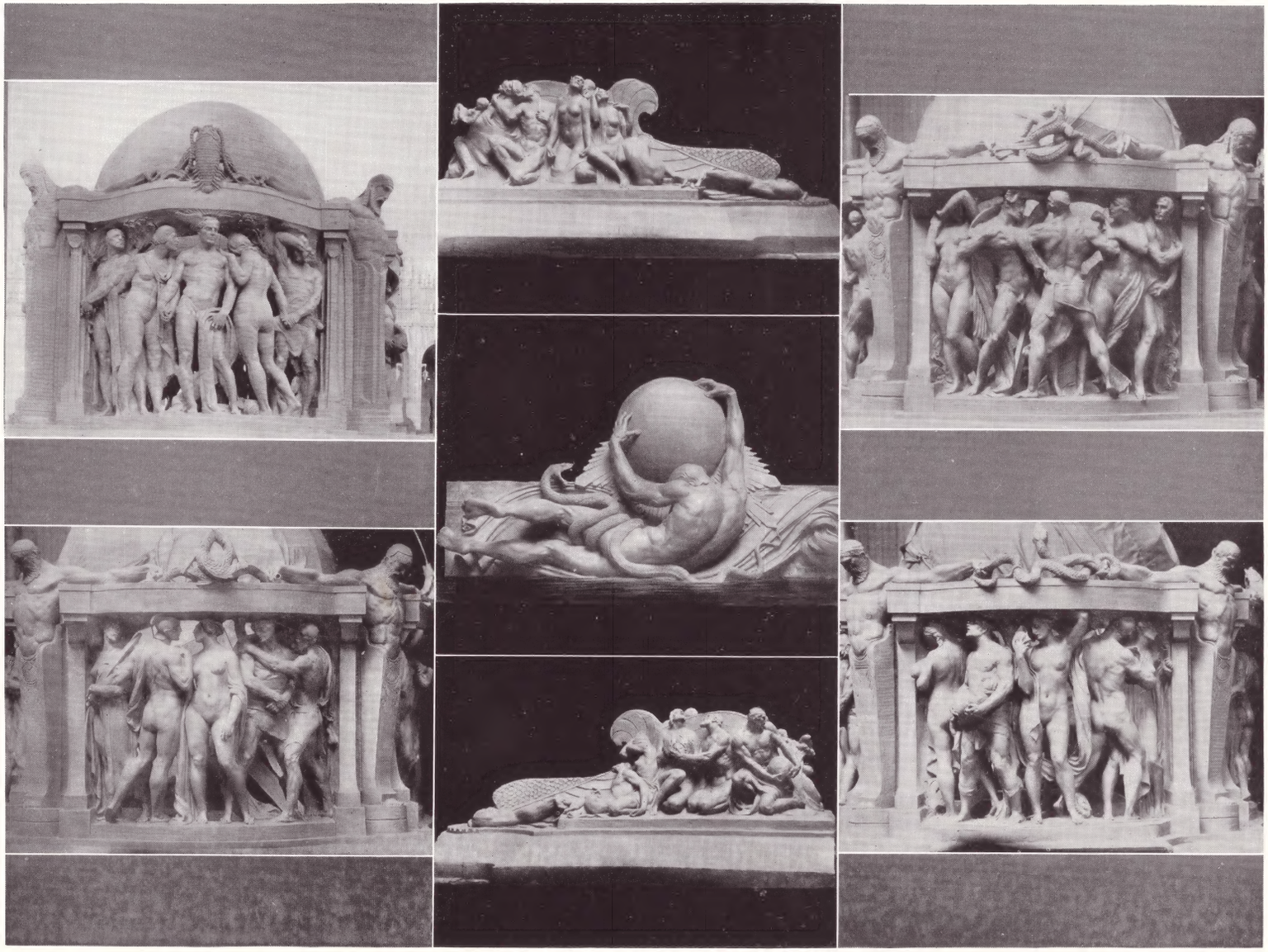
THE TOWER IN THE COURT OF ABUNDANCE, AND SCULPTURES DECORATING IT

The entrance arch beneath the tower is flanked by columns supported by water sprites, created by Leo Lentelli, sculptor, a like figure being set at the top of the column. The Travertine throughout this court carries fretted designs that produce an indescribably light, lacy, sea-foam effect to which these bewitching figures add most appropriate embellishment. An enlarged view of the Sprite is placed to the left, and one of the Chester Beach groups seen in the central niche of the tower is shown on the right.



THE FOUNTAIN OF THE EARTH, ROBERT I. AITKEN

This dramatic conception, which its creator has called the Fountain of the Earth, is set in the Court of Abundance. Mr. Aitken in describing the composition says: "Leading up to the main structure is a group of ten crouched figures, those on the left suggesting the dawn of life, those on the right the fullness and the end of existence, with a symbolized Destiny in the shape of two enormous arms and hands, giving life with the one and taking it with the other. The four panels in pierced relief symbolizing life and the motives controlling humanity, which surround the base of the great globe, are separated by colossal Hermes with outflung arms grasping reptiles—suggestive of earliest forms of earth life—from the mouths of which streams of water are thrown over the globe. Steam clouds shroud it by night.



DETAILS OF THE FOUNTAIN OF THE EARTH, ROBT. I. AITKEN, SCULPTOR

Lower right, the first of the panels telling the story of life, shows a central Vanity with her mirror, which Mr. Aitken says "symbolizes a compelling motive in human endeavor"—in the same panel being primitive man and woman. Next—upper left—comes Natural Selection, physical and mental perfection shown in the central man's figure unconsciously attracting the two women, thus arousing antagonism. In the upper right Survival of the Fittest is symbolized, and at the lower left the Lesson of Life. Helios, in the center of the page, is placed against the parapet at the end of the basin some sixty feet from the main structure. Above it is the procession typifying the dawn of life. Beneath, the procession of figures includes Greed, the Patriarch, Faith, Sorrow, and Sleep.

1, EARTH; 2, AIR; 3, FIRE AND WATER, FRANK BRANGWYN, PAINTER, OF LONDON

Eight murals of Frank Brangwyn are placed beneath colonnades at the angles of the walls in the four corners of the Court of Abundance, which is the eastern link in the chain of courts connecting exhibit palaces. The subjects treated, Earth, Air, Fire, and Water, are marvelous color harmonies built on commonplace themes. Air, the two to the left in the picture, has on one canvas an old Dutch windmill set on a hillock surrounded by fields of yellow grain, with a procession of wind-blown figures at the base of the hill, and in the companion canvas, birds in flight with a background of gorgeous sky barred with trunks of trees, with huntsmen in the foreground. Earth is typified in one panel by workers of every age and of both sexes engaged in every conceivable autumn employ. The arrangement brings out most remarkable figures and color effects.

WATER, FRANK BRANGWYN, PAINTER

The panels at left and right in the picture are the water canvases in the southeast corner of the Court of Abundance. In the center is the companion of the Earth panel on the opposite page. A motive which influenced some of the best known and most highly regarded of the mural decorators, nine of whom are represented and seven of whom were at work at one time in temporary studios in the Palace of Machinery, that they might complete their canvases to harmonize with the Exposition color scheme, was the fact that the work will be permanent. The canvases will become the property of the City of San Francisco after the Exposition closes. They will be placed in some of the buildings of the new Civic Center.

THE TOWER OF JEWELS AND THE SOUTH GARDEN

As soon as the principal gateway to the Exposition from the city is passed the dominating feature of the architecture, the Tower of Jewels, which rears itself skyward for almost half a thousand feet, is confronted. Before it a great garden 3000 feet in length stretches, flanked on the west by the noble glass domed Horticultural Building and on the right by Festival Hall, a towering, graceful pile standing aloof from the massed exhibit palaces.

THE NATIONS OF THE EAST, A. Stirling Calder, Leo Lentelli, Frederick G. R. Roth, Sculptors

This group crowns the Arch of the Rising Sun. It is the work in collaboration of A. Stirling Calder, who modeled the pedestrian figures; Leo Lentelli, who modeled the mounted horseman, and Frederick G. R. Roth, who modeled the huge elephant in the center of the group and the camels. From left to right the figures are: Arab warrior. negro servitor bearing baskets of fruit, camel and rider. Falconer, elephant with howdah containing a figure embodying the spirit of the East and attended by Oriental mystics representing India, Buddhist lama bearing emblems of authority, camel and rider (Mahometan), negro servitor, Mongolian warrior. The lines from the "Light of Asia," epitomizing the spirit of the East, are inscribed on the arch beneath the group: "Unto Nirvana, He is one with Life, yet Lives not—He is blest ceasing to be—Om Mani Padmi Om—The dewdrop slips into the shining sea."

THE COURT OF THE UNIVERSE, McKIM, MEADE & WHITE, ARCHITECTS, OF NEW YORK

Looking east, the triumphal Arch of the Rising Sun, with the great group Nations of the East crowning it, is farthest removed of the features in the picture, though a glimpse of the Palace of Machinery may be seen through the arch. Immediately in front of the arch is Weinmann's Fountain of the Rising Sun, with the Fountain of the Setting Sun in the middle distance. In the foreground, at the level of descent into the Sunken Garden, Paul Manship's group, Festivity, is pictured. This is one of four groups by this sculptor placed at the east and west approaches to the Garden.

1, THE RISING SUN; 2, THE SETTING SUN, Adolph Alex. Weinmann, Sculptor, of New York

Fountains of the Rising Sun and the Setting Sun are main sources of light in the sunken gardens of the great central Court of the Universe. The figure at the top of the column of the Rising Sun is that of a joyous youth a-tiptoe, ready to commence his morning flight, and the frieze at the base has exquisite presentments of pleasure and vanity in an eager round of pursuit of one another. The Setting Sun—called also by its creator Descending Night—is a gracious woman's figure just alighting, the brooding face and folding wings more than suggestive of dusk and starlight. At the base of this column is a procession of figures in relief. One group in which attendant figures drop the curtain of night over the mother who hushes her babe, is of unusual beauty. Cherub faces wreathed in heavy garlands surround the base on which the figures rest, and from these descending streams of water are so directed that they overlap in two directions, producing a novel effect of chained, or braided, waters, which reflect the lights much as jewels do.

THE ARCH OF THE SETTING SUN

The Arch of the Setting Sun in addition to the great group which crowns it, is ornamented on a level with the spring of the arch with figures of the Angel of Peace by Leo Lentelli, two on each side. Below them and between the columns on which they rest are relief medallions by Bufano and Calder. At the level of descent into the sunken garden are groups by Paul Manship. Rhododendrons in a variety of colors fill the garden beds surrounding the fountain of the Setting Sun.

THE NATIONS OF THE WEST, A. STIRLING CALDER, LEO LENTELLI, FREDERICK G. R. ROTH, SCULPTORS

This group crowns the Arch of the Setting Sun and is the work of A. Stirling Calder, who modeled the imaginative figures of the Mother of Tomorrow, Enterprise, and Hopes of the Future. Messrs. Leo Lentelli and Frederick G. R. Roth collaborated, the former producing the four horsemen and one pedestrian—the Squaw—and the latter the oxen, wagon, and three pedestrians. From left to right the figures are: French trapper, Alaskan, Latin-American, the German, the Hopes of the Future, represented by two boys on the wagon, Enterprise, the Mother of Tomorrow, the Italian, Anglo-American, Squaw and American Indian. The types selected were of those colonizing nations that have at one time or place left their stamp on our country. The following lines from Emerson's "The Young American" are inscribed on the arch beneath the group: "There is a sublime and friendly destiny by which the human race is guided—the race never dying, the individual never spared—to results affecting masses and ages."

THE PACIFIC COAST, FRANK VINCENT DU MOND, PAINTER

THE ATLANTIC COAST, EDWARD SIMMONS, PAINTER

Murals of Frank Vincent Du Mond and Edward Simmons are placed beneath arches of the Setting Sun and the Rising Sun on the side walls just below the spring of the arch. The two at the top, of Du Mond's, show the departure of the adventurer from his bleak New England home. The next, pictures his arrival on the western coast. In this canvas portrait models were used: Father Serra, Bret Harte, Keith, Grizzly Adams and others well known in the history of California. These murals, after the close of the Exposition, will be given permanent place in the new Civic Center. The topmost of Edward Simmons's paintings shows a procession of symbolical figures, led by Hope and Illusory Hope, followed by Adventure, Commerce, Truth, Beauty, Religion, and the Family. These typify the discovery and development of our east coast. In the picture below Simmons uses every type of adventurer, and for the background every type of ocean-going vessel from the time of Columbus's caravels to our own ocean greyhound is seen.

MURALS: ART CROWNED BY TIME, MAN RECEIVING INSTRUCTION IN NATURE'S LAWS, H. MILTON BANCROFT, PAINTER. THE VICTORIOUS SPIRIT, ARTHUR F. MATTHEWS, PAINTER. THE PURSUIT OF PLEASURE, CHARLES HOLLOWAY, PAINTER. FRUIT AND FLOWERS, CHILDE HASSAM, PAINTER

The Bancroft panels to left and right in the upper row are placed on side walls of the half dome of the Court of the Four Seasons. The central panel has been described by its creator as "illustrating the inherent power of men toward self-culture and, in turn, their genius for turning nature to their account and building for better." "In color the dominant note is obtained by a strong contrast of orange-yellow and black, intensified by deep blue and white in pattern on a field color of tan and gray." Below on the left, the Pursuit of Pleasure, painted by Holloway, is in place above the entrance to the Palace of Education. On the right is shown the equally beautiful and colorful lunette used above the entrance from the Court of Palms to the Palace of Liberal Arts, the latter two thus facing each other across the Court of Palms. The figure of the child under a shower of falling poppy leaves, with background of deep blue water which merges into a pale blue sky on the horizon, will strike a responsive chord of joy in the beholder.

SPRING, SUMMER, AUTUMN, WINTER, H. Milton Bancroft, Painter

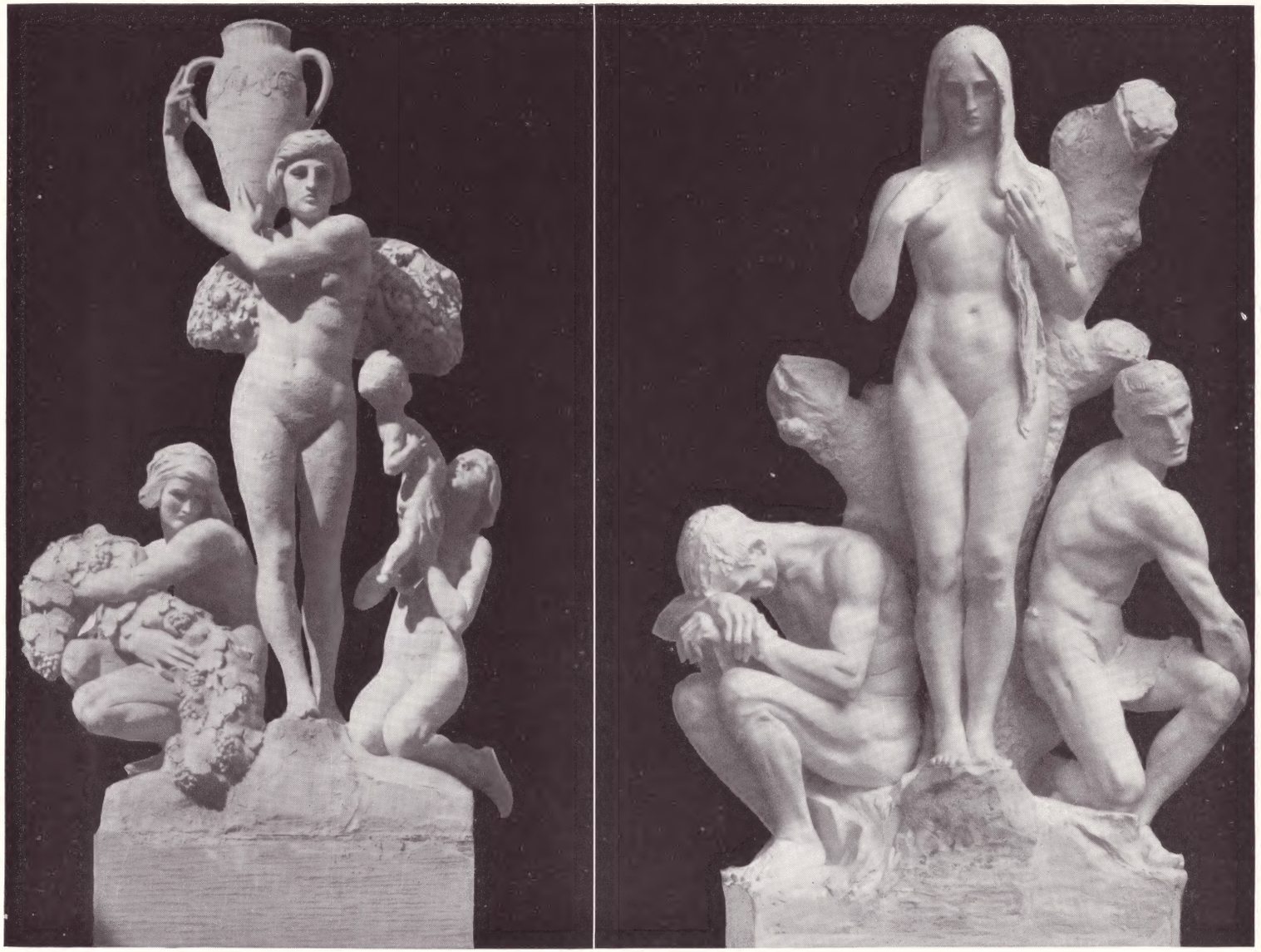
These murals are placed above entrances to colonnades in the Court of Four Seasons. Their harmonious coloring attracts, and the themes are worked out with a simplicity most appropriate to this Court dedicated to Nature.

SEED TIME, HARVEST, FRUITION, AND FESTIVITY, H. MILTON BANCROFT, PAINTER

These four of the ten murals contributed by Bancroft for the Court of Four Seasons emphasizes the idea of Nature's bounty which this Court embodies. They are placed above entrances to colonnades which partition off the niches that contain Furio Piccirilli's fountains. They blend real and ideal in a way that is curiously interesting. Each one of these, which suggest the employ and the reward of each season, has a companion piece on the face page.

1, SPRING; 2, SUMMER, FURIO PICCIRILLI, SCULPTOR

In niches formed by partitioning colonnades at the corners of the Court of Four Seasons—the western link in the chain of courts—are mural fountains, of the seasons, by Furio Piccirilli. Spring, a joyful central figure—with an attendant maiden bowed under a wealth of wreaths and garlands of spring flowers—has only a careless backward glance for her wooer, probably the South Wind. Summer—somehow carrying a haunting suggestion of Watt's painting, "Love and Life," has for its central theme father-mother-child, with supporting figure of a toiler, sheaves of grain forming a background.



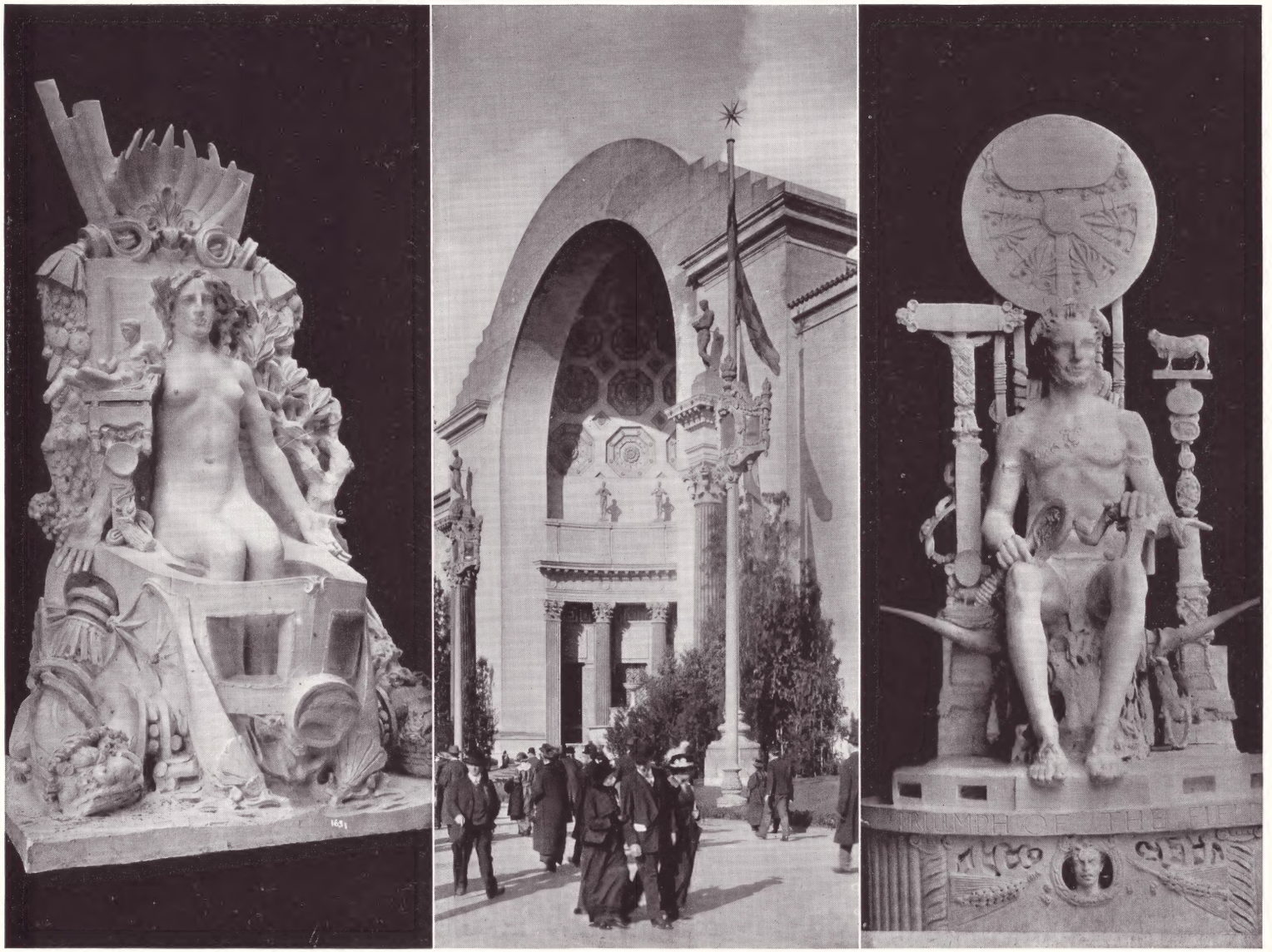
1, AUTUMN; 2, WINTER, FURIO PICCIRILLI, SCULPTOR

Autumn has for its central figure a voluptuous female figure in a pose of singular grace and strength, bearing a jug of wine, the attendant figures being typical of the richness of earth's bounty and life's rewards. Undoubtedly the most appealing of these groups is that of Winter, stark, lone, with desolation writ in every line of the figure on the left, his head bowed on his useless shovel. Resistance to hard fortune is suggested in the figure on the right, and there is no hint of hope, except in patient waiting, which seems indicated by the hushed, brooding central figure.

1, SUNSHINE; 2, HARVEST; 3, RAIN, ALBERT JAEGERS, SCULPTOR

These decorate the half dome on the south side of the Court of the Four Seasons. The large group in the center has place above the arch, and the figures are set on the great columns which flank it.

Jaegers, self-taught in art, was a contributor to the Buffalo and the St. Louis Expositions. He was commissioned by the U. S. Government to erect the Baron von Steuben Statue for Washington, and has other notable achievements to his credit. He was born in Germany in 1868, and his studios are at Suffern, N. Y.



1, ABUNDANCE; 3, TRIUMPH OF THE FIELD, CHARLES R. HARLEY, SCULPTOR

The half dome of Vigor in the west facade of the Palace of Food Products is shown in the center of the picture. Radial coffers beneath the arch afford one of the most beautiful exemplars of the Exposition color scheme. To right and left are shown the groups of archæological sculpture by Harley which are placed in the niches of this west facade—Abundance surrounded by all the symbols of plenty, and Triumph of the Fields in which the sculptor has employed symbols which were used in processions celebrating the harvest in ancient days, among them being the Celtic cross and various animals, a cart wheel forming the background.

CLOISTERS SURROUNDING COURTS AT THE EXPOSITION

The spacious colonnades that surround all courts, connecting the palaces, are in every way restful and delightful. The rich, mellow, old ivory effect of the imitation Travertine marble of which palaces are constructed shows nowhere better than in these shaded walls and fluted columns with acanthus tops, as shown in the vista on the right. Lights concealed in bowls sunk in the flutes, and cloister lamps in Exposition russets, reds and blue suspended by heavy chains, supply the light. The picture on the left shows a colonnade of the Court of Abundance, with one of the Brangwyn murals dimly visible on the end wall. The ceiling coffers are deep blue.

THE PALACE OF FINE ARTS, BERNARD MAYBECK, ARCHITECT

The rotunda and Palace of Fine Arts looking west across the lagoon, showing the open colonnades in which is placed the exhibit of sculpture. An altar and its attendant Venus is built directly east of the rotunda. The architect, Bernard Maybeck, has designed and achieved an effect of age, peace, repose and culture most appropriate to the purpose of this imposing structure. Ulrick Ellerhusen, Bruno Louis Zimm, Herbert Adams and Ralph Stackpole all have contributed to the sculptural enrichment, their contributions being shown on following pages. Beneath the dome the eight mural panels by Robert Reid are placed.

A PRIESTESS OF CULTURE, HERBERT ADAMS, SCULPTOR

The central figure on this page is placed on top of columns within the rotunda to the Palace of Fine Arts. Dignity, repose and command are suggested in this gracious figure, with folded wings, bearing the symbols of abundance. To left and right are sculptures catalogued in the loan exhibit collection. An Outcast, by Attilio Piccirilli, on the right, and on the left Muse Finding Head of Orpheus, by Edward Berge.

Herbert Adams, born in Vermont in 1858, has been a contributor to Exposition sculpture at Chicago (1893), Paris (1900), and St. Louis (1904), in all of which he won awards and honors, and San Francisco (1915).

THE FOUR GOLDS OF CALIFORNIA, ROBERT REID, PAINTER

These panels alternate with four others that tell the story of the birth and influence of Art and are placed beneath the dome of the rotunda to the Palace of Fine Arts. Each is a single typical central figure, worked out in an indescribable color harmony in which pale blue and gold predominate. In the upper row from left to right are Citrus Fruit, Wheat, and Poppies. Below is Metallic Gold. In the lower left is Boy Pan with Frog, Clement J. Barnhorn. On the right in the lower line is Boy with Frog, fountain, Edward Berge.

THE BIRTH OF ART, AND ART'S MESSAGE TO MAN, ROBERT REID, PAINTER

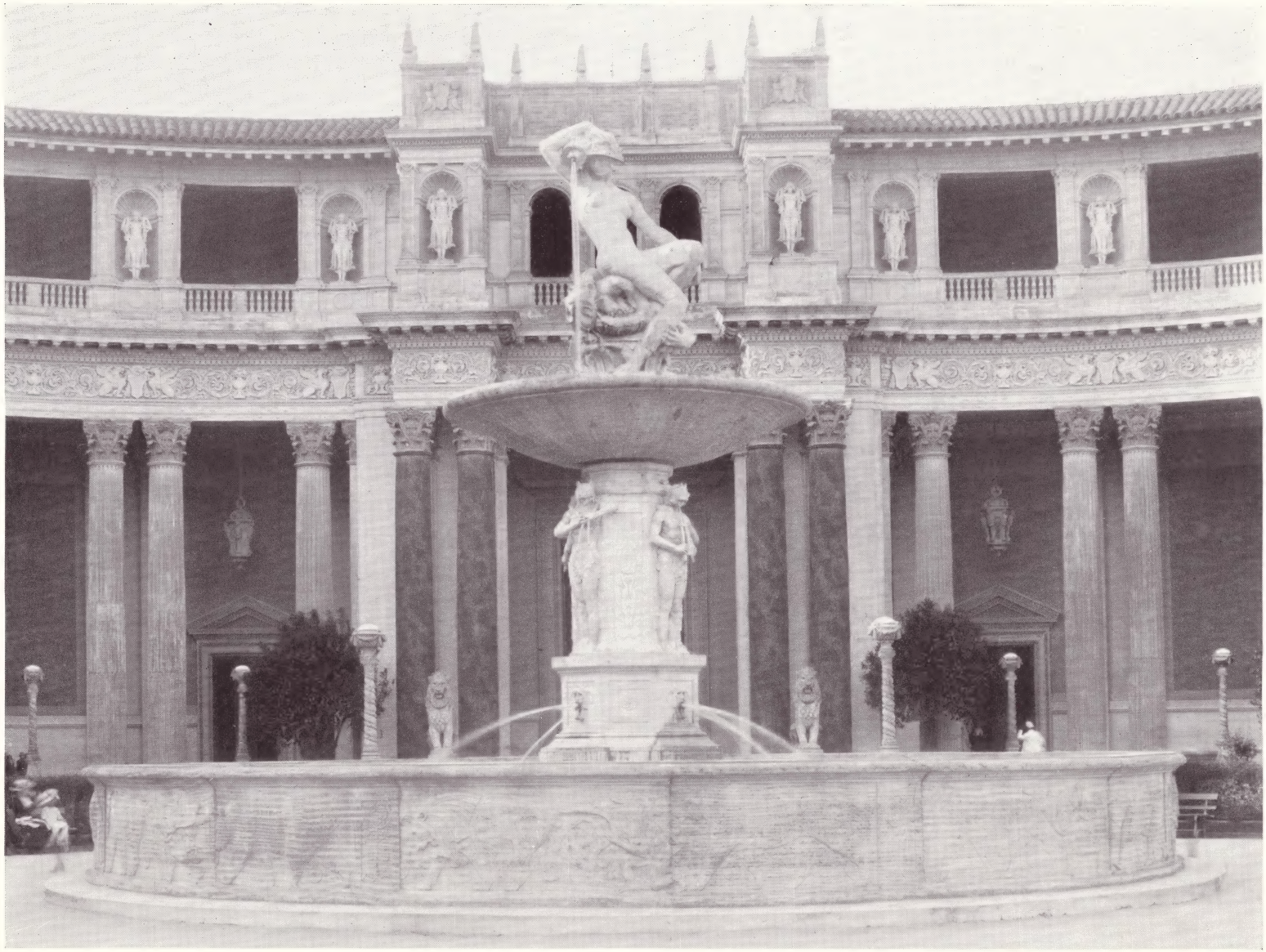
These four panels alternate with the Four Golds. They are called the Birth of European Art, the Birth of Oriental Art, Ideals in Art, and Inspiration of All Art. The Birth of European Art above, in the center, is symbolized in five dominant figures grouped about an altar on which burns the sacred fire. The Birth of Oriental Art, on the left, shows forces of the air wresting inspiration from the powers of the air. A third panel, on the right, represents Ideals in Art. The fourth panel represents the Inspiration of All Art, five figures symbolizing Music, Painting, Architecture, Poetry, and Sculpture. Each panel measures about 22 by 26 feet. A Daughter of Pan, lower left, R. Hinton Perry, sculptor; Piping Pan, lower right, Janette Scudder, sculptor.

BENEATH THE DOME OF THE ROTUNDA, THE PALACE OF FINE ARTS

To the west through the arches are seen the open colonnades, and the flower boxes supported by sculptural figures by Ulrick H. Ellerhusen, which surmount the columns. Within the rotunda at the top of columns Herbert Adams's Priestess of Culture may be glimpsed, and also the ceiling coffers in which the Reid murals are placed beneath the dome. The lights here are arranged to produce a semblance of moonlight. The statue is that of Lafayette, by Paul Wayland Bartlett.

SCENES ABOUT THE FINE ARTS PALACE

An entrance to the colonnades is shown in the central panel, shrubs, trees and flowers clothing it completely, a riot of roses overrunning terraces. The panel to the left is another view taken of the colonnades. On the right Wind and Spray, by Anna Coleman Ladd, is shown. The three views show the various applications of sculpture in adornment of the avenues about the Palace of Fine Arts.



BEAUTY AND THE BEAST, EDGAR WALTER, SCULPTOR

This fountain is placed in the Court of Flowers. A graceful woman in careless pose, which with the attendant Beast is the central figure, and the nymphs which support the basin all convey an airy, fairy story impression, to which emphasis is added by the frieze around the basin of lions, tigers and monkeys, though the latter are probably borrowed from Oriental fairy tales.

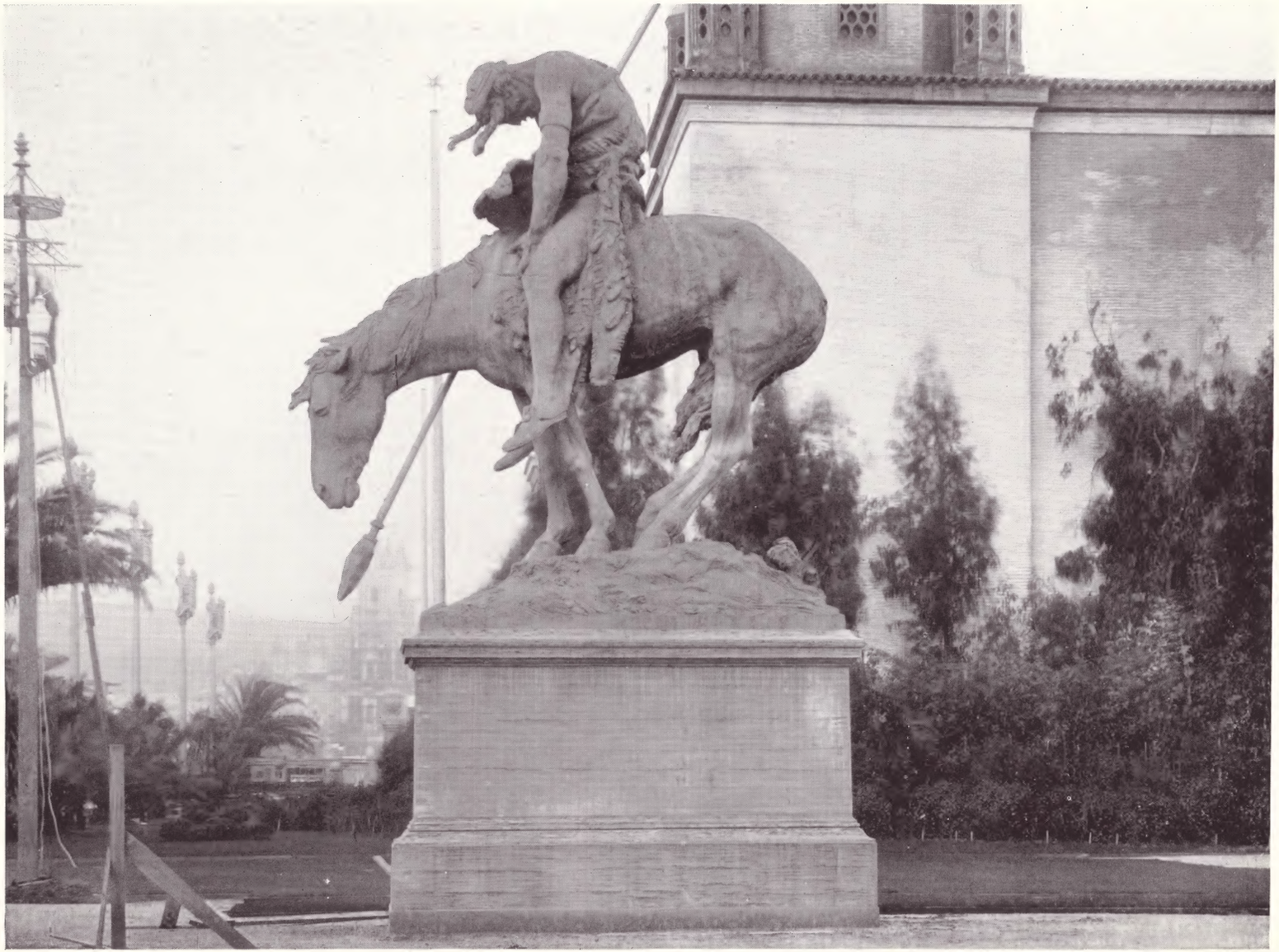
THE PIONEER, SOLON BORGLUM, SCULPTOR

The Pioneer, an equestrian figure fronting the Avenue of Palms at the entrance to the Court of Flowers, is the work of Solon Borglum. It portrays an old man, axe and rifle in hand, musing on past days of hardship, when these implements and the log hut and stockade dimly indicated on the buffalo robe which forms his saddle housing, were his aids in the subjugation of the wilderness.

Solon Borglum, Danish sculptor, born in Ogden, Utah, 1868, studied in Cincinnati and later in Paris and is now a resident of New York.

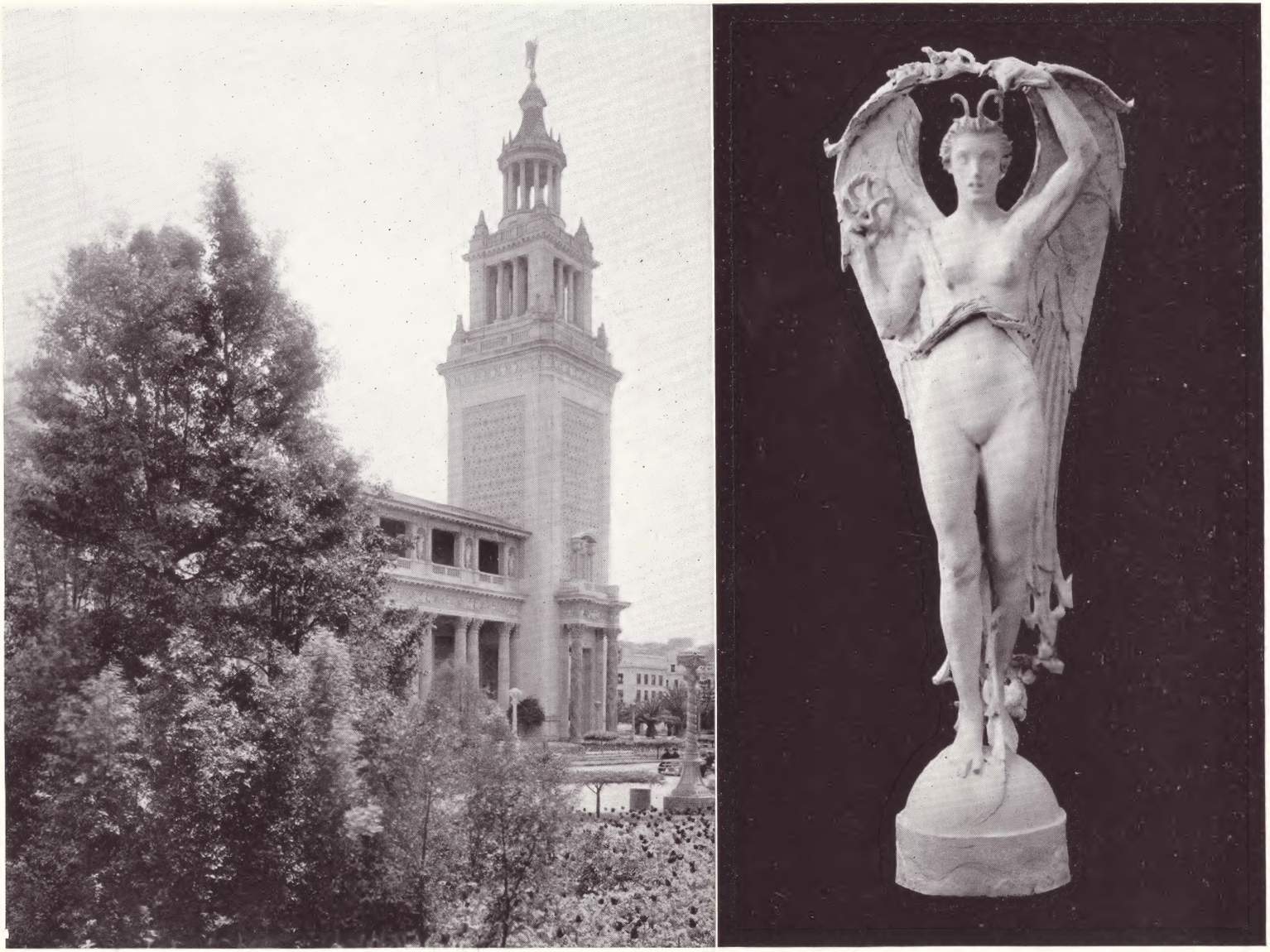
FOUNTAIN OF CERES, COURT OF FOUR SEASONS

In this lovely inclosure, which is walled in by facades of the Palaces of Food Products, Agriculture, Education and Liberal Arts, every decorative feature of statuary, mural painting, and sculpture carries the idea of Nature pouring out the fruits and flowers of the season. The Fountain of Ceres is the work of Evelyn Beatrice Longman of New York.



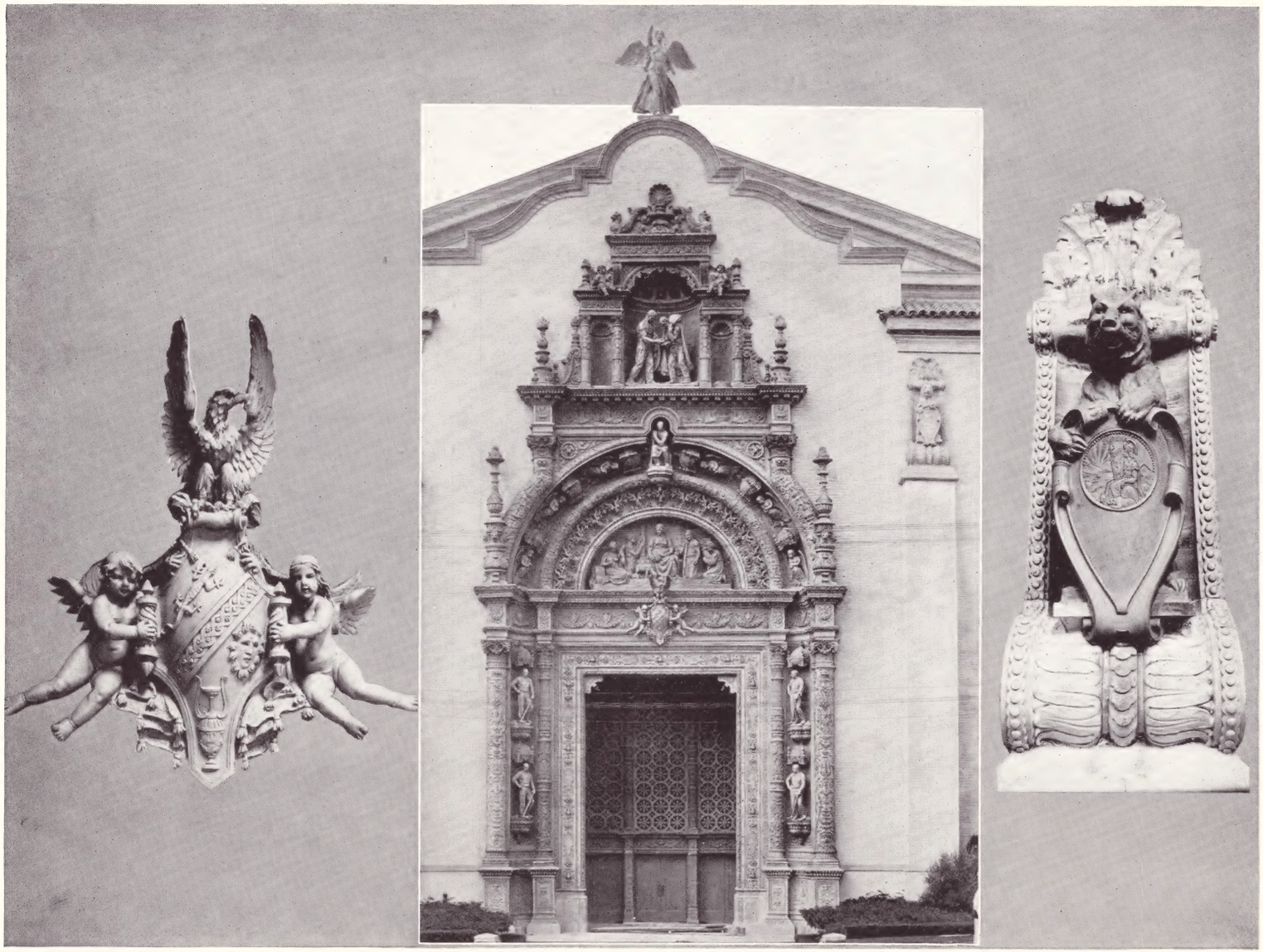
THE END OF THE TRAIL, JAMES EARL FRASER, SCULPTOR

Near the west end of the Avenue of Palms and directly in front of the Court of Palms this equestrian figure, the End of the Trail, is placed. The drooping, storm-beaten figure of the Indian on the spent pony symbolizes the end of the race which was once a mighty people. The sorrowful story is so simply told it grips and haunts the beholder. Chief American-Big-Tree, a tall and stately young full blooded Iroquois Indian now at the Exposition, was the model who posed for the sculpture. For six months in 1913 American-Big-Tree posed for Fraser in the latter's New York studio. Until he saw it at the Exposition the Indian had no idea of the destined setting for the group.



THE FAIRY, CARL GRUPPE, SCULPTOR

To the left is one of the Italian towers above the entrance to colonnades which surround the Court of Flowers, and in the foreground is seen the yellow tulips and scarlet anemones forming a rich carpet that has a deep border of dark green prostrate juniper and the flowering shrubs which are arranged in beautiful grouping. To the right is the Fairy, the work of Carl Gruppe, which is placed on top of these towers where, with the night sky for background, it appears of elf-like loveliness.



PORTAL AND DETAILS OF VARIED INDUSTRIES BUILDING

The portal to the Palace of Varied Industries in the south facade of the Palace is an adaptation from the main portal of the Hospice of Santa Cruz, at Toledo, Spain, which is one of the purest examples extant of the architecture of the Spanish Renaissance. The sculptural enrichment—the tympanum of the Five Industries, the workman above the keystone, and the group in the niche below—is the work of Ralph Stackpole, a California sculptor, whose inspiration for the figures was gained in great degree from his work as an actual miner up in the Sierras. The Man With the Pick in niches beside the doorway, the Workman, and the group Old Age Passing the Burden of Labor on to Youth, are true to type. The Victory, on the gable, is the work of Louis Ulrick. An enlarged view of the pediment cartouche is shown on the left. On the right is California's emblem, the grizzly bear embracing the seal of state. These are set on the lower volute of consoles spaced at intervals along the south and west facades of this palace.

DECORATIVE SCULPTURE FOR FESTIVAL HALL, SHERRY E. FRY, SCULPTOR, OF NEW YORK

At the upper left in the picture is the figure placed beside the western (main) entrance to this building, which resembles architecturally the Theatre Beaux Arts of Paris, Robert Farquar of Los Angeles being the architect. To the right the figure which surmounts the corner domes is shown, between them being the joyful figure of Pan which is employed in enrichment of the west facade. Below are shown the reclining figures for pylons—Bacchus and the Reclining Woman. Between them is shown the beautiful cartouche repeated several times about this building. The figures supporting the scroll are both gracious and graceful, and the scroll, they indicate, is yet to be inscribed.

Sherry Fry, medalist at Paris Salon, 1907, whose work is well known everywhere, was born in Iowa in 1879.

NOTABLE PIECES OF SCULPTURE AT THE EXPOSITION

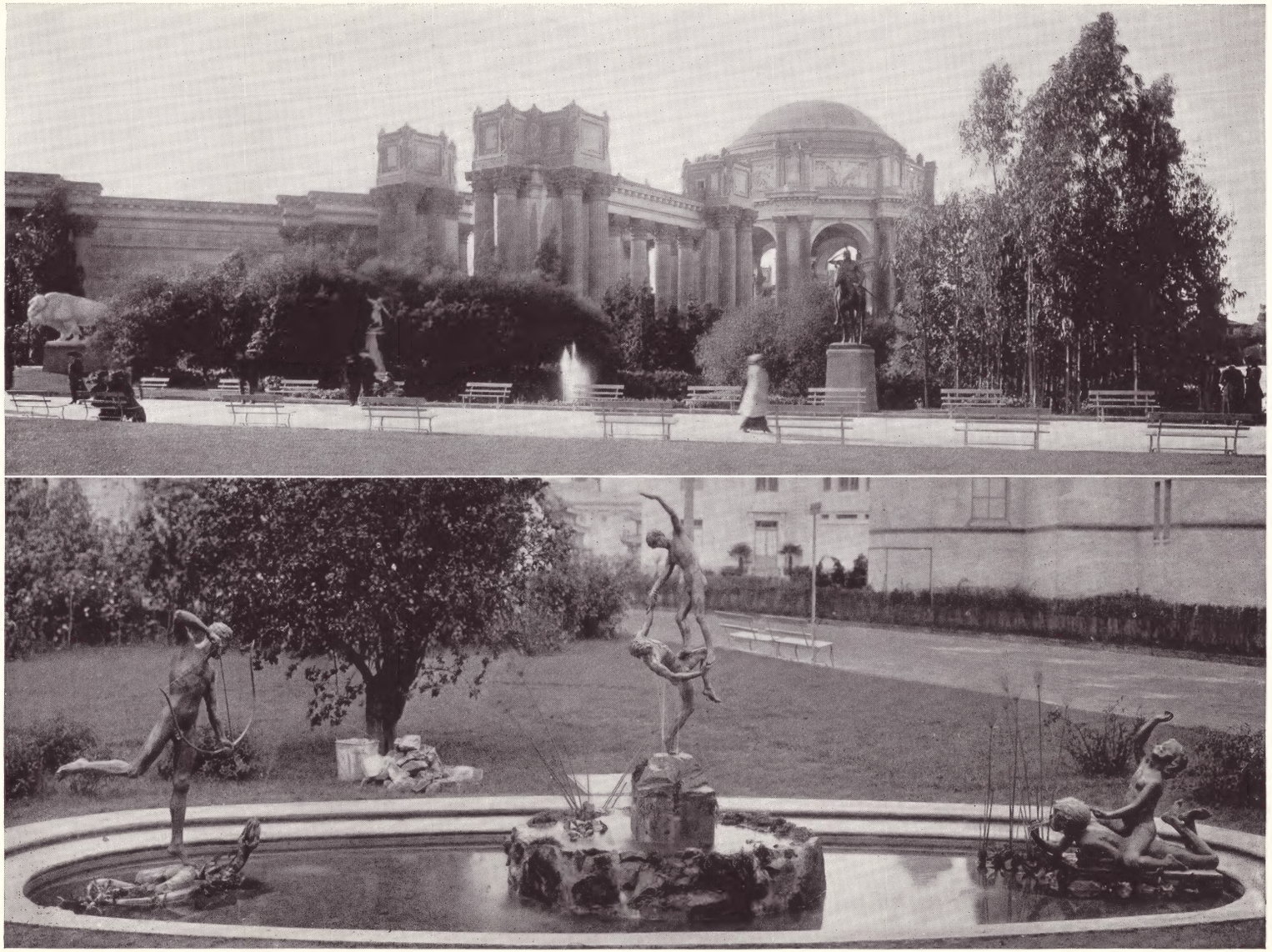
In the central strip the three above are panels of Bruno Louis Zimm, used above the entablature of the rotunda to the Palace of Fine Arts. They tell the story of the struggle necessary to attainment of ideals—achievement in Art. Below them is Caesar Stea's panel used in the Palace of Education. The lower right corner has two of Paul Manship's groups in the Court of the Universe, Festivity and Music, immediately above these being Mahonri Young's panel used on the Palaces of Liberal Arts and Education, and at the top the tympanum, by Ralph Stackpole, of the main doorway in the south facade of the Palace of Varied Industries. The left panel, reading from the top, has the tympanum by Charles Peters over the Palace of Education doorway, and below it a panel by this sculptor, also used on the Palace of Education. To the right is a decorative figure by Jaegers used in the Court of the Four Seasons, and to the left is Earl Cummings's Vigor used in the half dome in the west facade of the Palace of Food Products.

SCULPTURAL FIGURES AT THE EXPOSITION

Reading from left to right will be found in the upper row: 1, Fountain, in white marble, by Mrs. Harry Payne Whitney, loaned by her to the Exposition and placed close to the main entrance from the east to the Palace of Fine Arts. 2, Slave Girl in chains of flowers, by A. Stirling Calder, used in niches of the Court of Flowers. 3, Beauty and the Beast finial figure of Edgar Walter's fountain in the Court of Flowers. 4, Figure in attic, rotunda to Palace of Fine Arts, Ulric H. Ellerhusen. Lower tier from left to right: 1, Victory, used on gables of all palaces in the main group, the work of Louis Ulrick. 2, The Angel of Peace, by Leo Lentelli, used on triumphal arches of Rising Sun and Setting Sun facing the Court of the Universe, at this time and in this place strongly suggestive of Longfellow's legend of "Sandalphon." 3, The Wave, by Loredo Taft, on the marge of the Fine Arts Lagoon; this belongs to the Art Exhibit collection. 4, The Mother of Tomorrow, by A. Stirling Calder, the central figure in the great group, Nations of the West, placed above the Arch of the Setting Sun. 5, The Mermaid, by Arthur Putnam, in the long pools at east and west ends of the South Gardens.

EXHIBIT OF SCULPTURE, FINE ARTS DEPARTMENT

The picture in the middle of the lower row shows the frieze around flower boxes at base of columns supporting the rotunda to the Palace of Fine Arts. The other pictures on the page are bits of the exhibit of sculpture embowered beneath the open colonnades or so placed that the lagoon mirrors the design. By daylight, night light or moonlight this section of the Exposition well repays the thoughtful one who would become familiar with the beautiful details of the exquisite ensemble. In the upper row from left to right: 1, Diana, Janette Scudder. 2, Portrait of a Boy, Albin Polasek. 3, Wild Flower, Edward Berge. 4, Saki: A Sun Dial, Harriet W. Frischmuth. 5, Boyhood, Charles Cary Rumsey. 6, The Awakening, Lindsey Morris Sterling. In the lower row: 7, Sun Dial Boy, Gail Sherman Corbett. 8, Garden Figure, Edith Woodman Burroughs; the central flower box detail of Fine Arts Palace described above. 9, Soldier of Marathon, Paul Noquot. 10, Bird Fountain, Caroline Everett Risque.



SCULPTURE IN THE ENVIRONMENT OF THE PALACE OF FINE ARTS

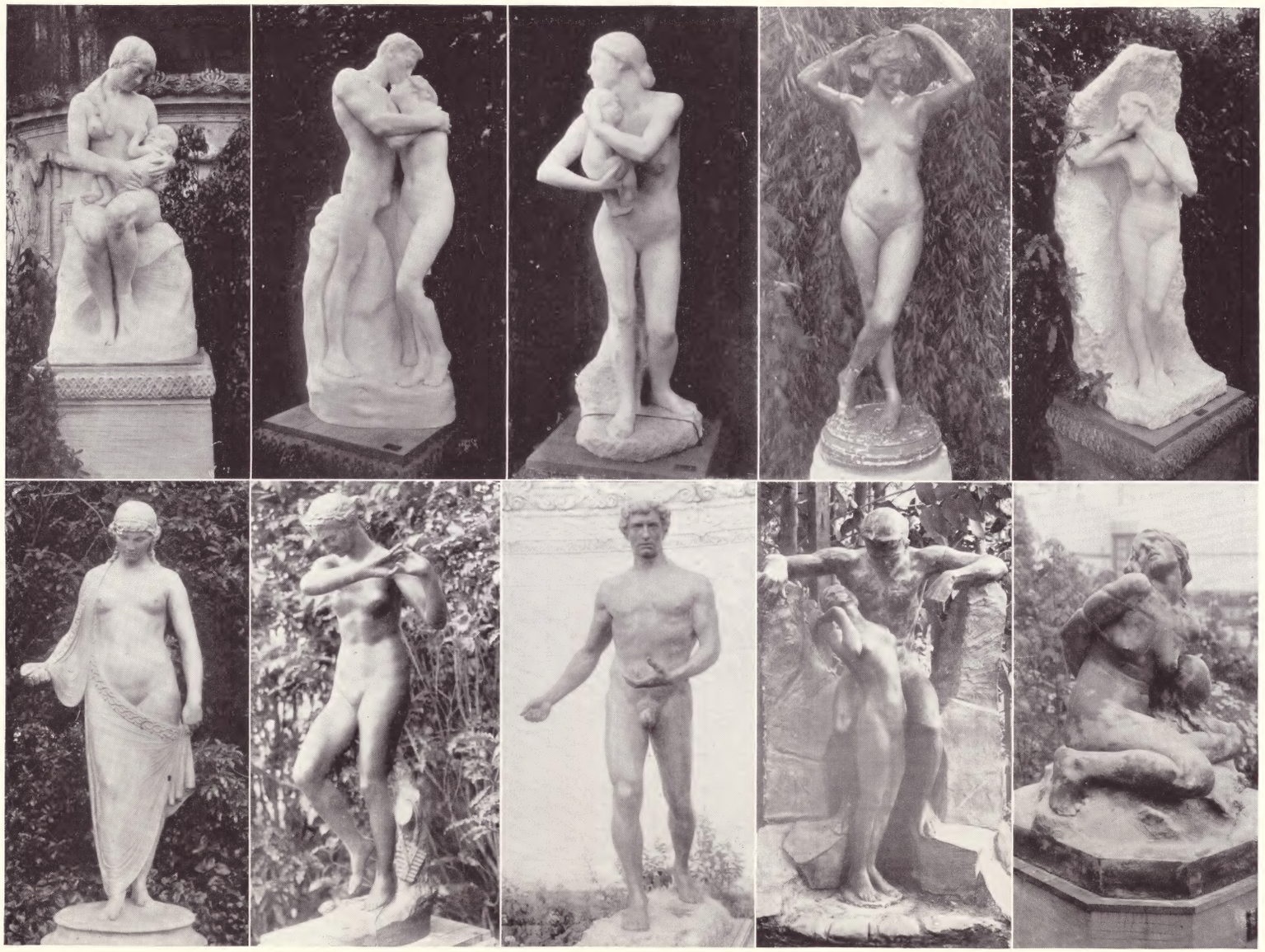
Three charming compositions by Anna Coleman Ladd, sculptor. Sun God and Python on the left, Water Sprites in the center of the pool, Triton Babies lower right. The upper picture conveys a fairly good impression of the rich setting of the Fine Arts Palace and rotunda. A glimpse of the lagoon is seen on the extreme right, and here and there are bits belonging to the sculpture exhibit.

STATUES OF EMINENT AMERICANS ABOUT THE PALACE OF FINE ARTS

In the upper row from left to right: 1, John Barry, John J. Boyle. 2, Halsey C. Ives, Victor S. Holm. 3, Kirkpatrick Memorial Fountain, Gail Sherman Corbett. 4, William Howard Taft, Robert I. Aitken. 5, The Young Franklin, Robert Tait McKenzie. In the lower row, left to right: 6, Chief Justice Marshall, Herbert Adams. 7, Henry Ward Beecher, John Quincy Adams Ward. 8, Lincoln, seated, Augustus Saint Gaudens. 9, Thomas Jefferson, Karl Bitter. 10, William Cullen Bryant, Herbert Adams.

SCULPTURE ABOUT THE PALACE OF FINE ARTS

In the upper row from left to right: 1, Returning from the Hunt, John J. Boyle. 2, Primitive Man, Olga Popoff Muller. 3, Diana, Haig Patigian. 4, Apollo Hunting, Haig Patigian. 5, Michael Angelo, Robert I. Aitken. 6, The Maiden of the Roman Campagna, Albin Polasek. The lower from left to right: 7, The Scalp, Edward Berge. 8, Youth, Victor D. Salvatore. 9, Centaur, Olga Popoff Muller. 10, Princeton Student, Daniel Chester French. 11, Beyond, Chester Beach. 12, A Faun's Toilet, Attilio Piccirilli.



SCULPTURE ABOUT THE PALACE OF FINE ARTS

In the upper row from left to right are: 1, Prima Mater, Victor S. Holm. 2, L'Amore, Evelyn Beatrice Longman. 3, Young Mother with Child, Furio Picci-rilli. 4, Nymph, Edmond T. Irwin. 5, Eurydice, Furio Piccirilli. In the lower row, left to right: 6, Peace, Sherry Edmundson Fry. 7, Dancing Nymph, Olin L. Warner. 8, The Sower, Albin Polasek. 9, Rock and Flower Group, Anna Coleman Ladd. 10, Bondage, Carl Augustus Heber.

SCULPTURE ABOUT THE PALACE OF FINE ARTS

In the upper row, left to right: 1, Boy with Fish, Bela L. Pratt. 2, Flying Cupid, Janette Scudder. 3, Mother of the Dead, C. S. Pietro. 4, Whaleman, Bela L. Pratt. In the lower row, left to right: 5, Fighting Boys, Janette Scudder. 6, Sun Dial, Edward Berge. 7, Duck Baby Fountain, Edith Barretto Parsons.

A SECTION OF THE EXPOSITION FROM THE INSIDE INN

NOTES

Of the forty-four contributors to the Exposition sculpture, fourteen were among the designers that created the decorative sculpture for the Louisiana Purchase Exposition at St. Louis in 1904. These were A. Stirling Calder, Isidore Konti, Bruno Louis Zimm, Solon Borglum, John Flanagan, Adolph A. Weinmann, Charles Niehaus, Evelyn Beatrice Longman, F. M. L. Tonetti, James Earl Fraser, Herman A. MacNeil, Daniel Chester French, Albert Jaegers, Herbert Adams.

The designs accepted number nearly ninety. Of these the more elaborate have from ten to twenty figures in the composition; the Fountain of Energy has in all nearly thirty different figures. A large number of the models have been repeated many times, notably Mr. Calder's Star on colonnades surrounding the Court of the Universe (originally called the Court of Sun and Stars), which had to be cast ninety times. Altogether the number of pieces of decorative sculpture is upwards of five hundred.

The men and women represented are: Karl Bitter, chief of sculpture, and A. Stirling Calder, acting chief; Isidore Konti, Herman A. MacNeil, Frederick G. R. Roth, Leo Lentelli, Mrs. Edith Woodman Burroughs, Mrs. Harry Payne Whitney, Miss Evelyn Beatrice Longman, Furio Piccirilli, Robert Aitken, Haig Patigian, Ralph Stackpole, Sherry E. Fry, Charles Cary Rumsey, Charles Niehaus, Solon Borglum, James Earl Fraser, Earl Cummings, Charles R. Harley, Ulrick Ellerhusen, Edgar Walter, Carl Gruppe, Bruno Louis Zimm, Herbert Adams, Louis Ulrick, Albert Laesslie, Eugene Louis Boutier, Arthur Putnam, John Bateman, John Flanagan, F. M. L. Tonetti, Albert Weinert, Allen Newman, Chester Beach, Daniel Chester French, Adolph A. Weinmann, Paul Manship, B. Bufano, Albert Jaegers, August Jaegers, C. H. Humphries, Mahonri Young, Gustave Gerlach.

The murals are the work of: Robert Reid, whose eight panels decorate the dome of Fine Arts Rotunda; Frank Brangwyn, who contributes eight canvases, two each representing the elements, placed in the Court of Abundance; Edward Simmons, two beneath the Arch of the Rising Sun; Frank Vincent Du Mond, two beneath the Arch of the Setting Sun; William de Leftwich Dodge, two beneath the Tower Gate; H. Milton Bancroft, ten panels for the Court of the Four Seasons; Childe Hassam, above the west entrance to the Court of Palms; Charles R. Holloway, above the east entrance to the Court of Palms; Arthur Matthews, above the north entrance to the Court of Palms.

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